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Official Game Guide

Team NINJA REVIEWED AND APPROVED

DEAD OR ALIVE 5

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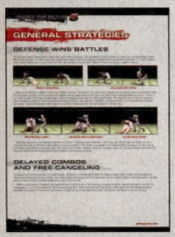
HOW TO USE THIS GUIDE

The *Dead or Alive* series has taken a long break from console gaming, with *Dead or Alive 4* hitting the Xbox 360 back in December of 2005, shortly after the launch of Microsoft's console. The latest game in the series, *Dead or Alive 5*, borrows quite a bit from previous games in the series, but it also introduces a lot of new gameplay mechanics. Many of the characters from previous *Dead or Alive* games have made a return in *DOA5*, but there have been some significant changes to each character's move list. In addition, two brand-new characters join the cast, alongside three guest characters from Sega's *Virtua Fighter* series. This guide will tell you exactly what's new and reintroduce you to the *Dead or Alive* series.

Chapter 2: Basic Info and Terminology covers the most basic elements of *Dead or Alive 5* and the terms that will be used frequently within this strategy guide. If you're new to fighting games or the competitive side of fighting games, this chapter gives you the basic elements of combat. In addition, if you come across anything that you don't understand, take a look at the glossary in this chapter to find a definition of the term to help you better understand it.

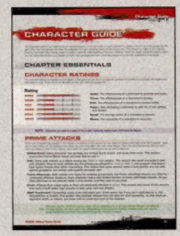


Chapter 3: General Strategies takes what you learned in the *Basic Info and Terminology* chapter and gives it practical use within the game. This chapter helps you learn how to execute basic strategies that will work with virtually every character in the game. These are universal strategies that will help elevate your skills on the path from a novice player to a seasoned tournament veteran. Basic Tag mode strategies are also discussed in this chapter.

Chapter 4: Stage Strategies looks at all of the elaborate stages in *Dead or Alive 5* and provides detailed stage information complete with stage borders and transition information. This chapter also covers the best strategies to take advantage of the danger zones in each stage, and how to best avoid getting caught in them yourself.

Chapter 5: Story Mode covers all of the pre-determined battles that take place during the story mode in *Dead or Alive 5*. The strategies here will help you make your way through the story mode and learn the destinies of the new characters and many other characters in the game.

Chapter 6: Training Mode details every aspect of the new and improved Training Mode featured in *Dead or Alive 5*. While the new Training Mode offers a plethora of options to casual and tournament players, you can't make the most of it if you don't know how to use it. This chapter covers all of the options and shortcuts so you can focus on improving your skills.



Chapter 7: Character Guide takes an in-depth look at all 24 characters in *Dead or Alive 5*, complete with biographies, in-game ratings, frame data, and complete move lists. A multitude of strategies can also be found here, along with a list of each character's best attacks and combos. All of the characters are listed in alphabetical order.

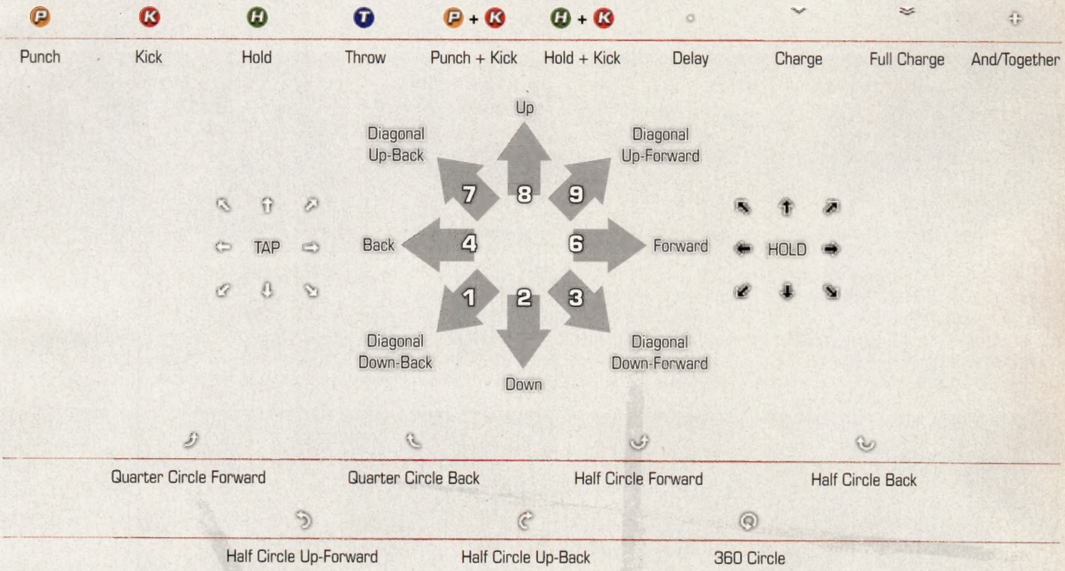
Chapter 8: Unlocking Guide covers all of the unlockable items in *Dead or Alive 5*, as well as the best and easiest way to unlock them.

Chapter 9: Achievements and Trophies goes over all of the Xbox 360 achievements and PlayStation 3 trophies and offers advice on how best to acquire each achievement and trophy, when applicable.

BASIC INFO AND TERMINOLOGY

BASIC INFO

NOTATION KEY



NOTE **All arrow notations assume the character is facing right.**

ROCK, PAPER, SCISSORS TRIANGLE SYSTEM

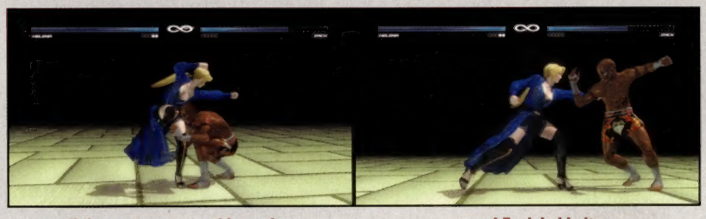
At the foundation of *Dead or Alive 5* is the rock, paper, scissors (RPS) triangle system. It operates just like the game, in which rock beats scissors, scissors beats paper, and paper beats rock. For *Dead or Alive 5*, strikes (punches and kicks) are rock, counter holds (holds) are paper, and throws (grabs) are scissors. Going by the RPS system, strikes (rock) beat throws (scissors), throws (scissors) beat holds (paper), and holds (paper) beat strikes (rock). There are some exceptions to these rules, such as offensive holds, and the crush system also allows players to circumvent the system, but this is the underlying foundation of how *Dead or Alive 5* is played.

TRIANGLE SYSTEM

Strikes beat Throws
Throws beat Holds
Holds beat Strikes

HOLDS, EXPERT HOLDS, AND ADVANCED COUNTER HOLDS

Holds (also known as holds or counters) are a universal tool that allows a character to stop an opponent's attack and automatically execute a counter attack or gain frame data. Every character in *Dead or Alive 5* has the ability to use counter holds at varying heights. All characters have four counter holds: all high attacks (↖ H), mid punches (← H), mid kicks (→ H), and all low attacks (↙ H). These can be used at any time during a match unless a character is in the air or some other unholdable situation (Sit-Down stun, Limbo stun, etc.).



Helena attempts a mid punch...

...and Zack holds it.

Hitomi's normal mid kick hold.

Hitomi's expert mid kick hold.

In addition to the four normal counter holds, some characters have two expert holds: mid-punches (→ ← H) and mid-kicks (← → H). These can be used any time a normal counter hold can be used and are more beneficial than a normal counter hold for countering mid-punches and mid-kicks. In most cases, expert holds inflict more damage, launch the opponent into the air for a juggle, or give the offensive player significant frame advantage. Any time you attempt a mid-punch or mid-kick hold, you should be going for the expert hold instead of the normal hold.

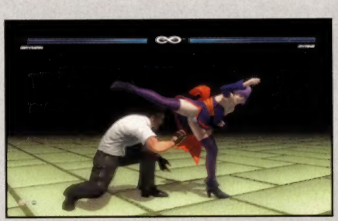
Bayman's normal high kick hold.

Bayman's advanced high kick hold.

A few characters in the game also have access to advanced holds. These holds are considerably better than normal and expert holds, but are more difficult to connect with. Depending on the character, there are up to four advanced holds: high punches (→ ↖ H), high kicks (← ↗ H), low punches (→ ↙ H), and low kicks (← ↘ H). Bayman and Leifang are best known for their advanced holds, but in *Dead or Alive 5*, characters such as Hayabusa also gain advanced holds.

All holds are active instantly, but if an opponent attempts a throw while you're in the middle of a counter hold, the throw will be a hi counter and inflict considerable damage. Because of this, do not become too overly reliant on counter holds. A skilled opponent can use them against you.

Strategically, low holds counter all low attacks, while evading all high attacks. If you're unsure of your opponent's next attack, but want to attempt a counter hold, it is unwise to use a high counter hold. Go for a mid counter or low counter because the mid counter will catch a mid attack, while the low counter will avoid all high attacks and catch all low attacks. These two counter heights cover all of the opponent's options.



Low counters evade all high attacks.

THROWS

Throws are the primary form of punishment in *Dead or Alive 5*. When an attack is blocked that is punishable, a throw is almost always the preferred form of punishment. For the most part, it is not possible to escape a throw. Only a neutral throw (no directional input) can be escaped, which is done by pressing ❼ as soon as the opponent attempts a throw. Any throw that starts with a directional input (⇦⇨⇧⇩), or is executed facing an opponent's back cannot be escaped once it connects. If a strike is initiated before a throw connects, the strike always beats out the throw.

Every character has multiple throws that connect on a standing opponent (high throws), as well as at least one or two throws that connect on a crouching opponent (low throws). High throws miss a crouching opponent, while low throws miss a standing opponent.

A few characters also have combo throws and ground throws. Combo throws and generally reserved for the grappler class characters (Tina, Bass, etc.) and are essentially a series of throws chained together. Most combo throws can be escaped each time a throw chains into the next throw in the combo. This is visually indicated by the text "Combo Throw" appearing on screen. Once this text appears, if the defending player presses **T** before the offensive player inputs the command for the next part of the combo throw, the defending player escapes the rest of the combo throw. Almost all combo throws start with a command throw, which means it is not possible to escape the first part of most combo throws.

Ground throws are even more limited than combo throws. Only a small portion of the character roster has the ability to perform a ground throw. These throws can only be used when an opponent is laying on the ground. In most cases this happens after an opponent has been knocked down. Ground throws cannot be escaped, however some characters (Bayman, Mila) have combo throws that start with a ground throw. In these special situations it is possible to escape the combo throw after the initial ground throw.

OFFENSIVE HOLDS

A normal throw...

...gets beat by a strike.

An offensive hold...

...goes through a strike.

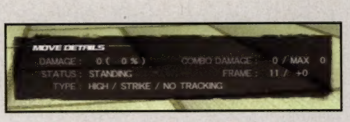
An offensive hold is a type of hold that defies the triangle system of *Dead or Alive 5*. It acts like a command throw, meaning that it cannot be escaped and an opponent cannot block it. However, it also acts like a counter hold with the ability to beat out strikes as well. Some characters have offensive holds that lead into combo throws. All offensive holds have a small window in which they can interrupt an attack. If an offensive throw beats an attack, the damage is multiplied. However, any normal throw beats out an offensive hold. Offensive holds generally take longer to execute than normal throws, and should primarily be used in anticipation of an opponent's strike. If you anticipate an opponent is about to use an offensive hold, use a normal throw to beat it out.

TRIANGLE SYSTEM: OFFENSIVE HOLDS

- Strikes beat Throws
- Throws beat Holds
- Holds beat Strikes
- Throws beat Offensive Holds
- Offensive Holds beat Strikes & Holds

FRAME DATA

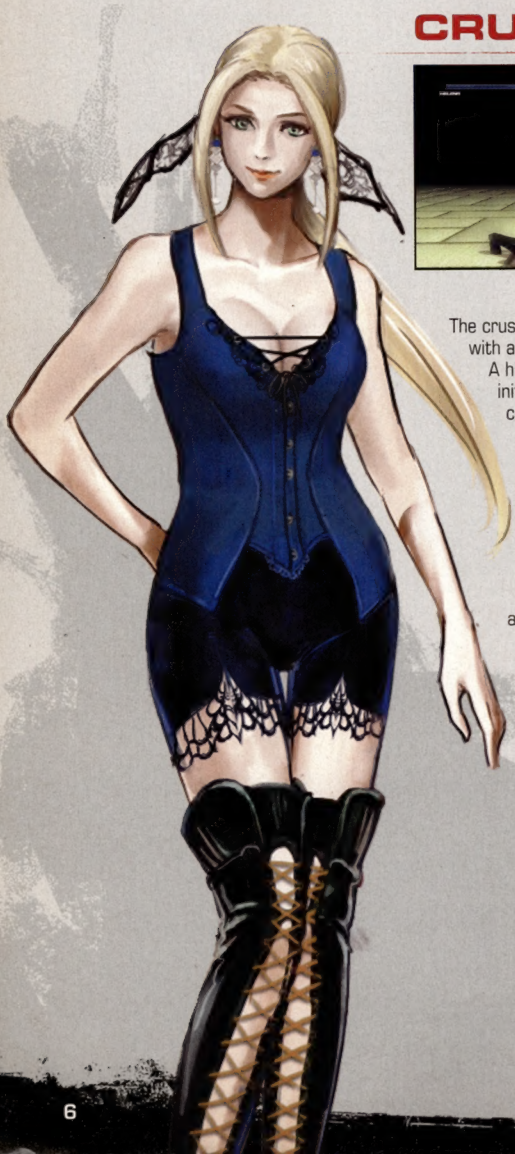
Frame data is a technical term that essentially allows players to determine what is safe and unsafe, and how fast an attack executes. *Dead or Alive 5* runs at 60 frames per second, and the speed of an attack is measured by the number of frames it takes to execute. For example, Kasumi's punch executes in 9 frames. That means that from the moment you press P to the moment Kasumi's punch makes contact with an opponent takes 9 frames, then the hit registers on the 10th frame.



Frame data can be seen in game.

Frame data is used by advanced players to determine which attacks are better than others and when to use these attacks. While casual players can learn from frame data, it is not something that is easily grasped and is not a requirement to become a top player. For players that use frame data well, it can tell a player if an attack is safe based on the recovery frames of the attack. For example, Kasumi's punch executes in 9 frames, but if it's blocked, Kasumi has 3 frames of recovery. This means Kasumi is at -3 after a blocked punch. If an attack is unsafe (generally -7 or worse), the opponent can execute a throw that is guaranteed to connect.

NOTE **Frame data is explained in detail in the Character Guide chapter, along with complete frame data for each character.**



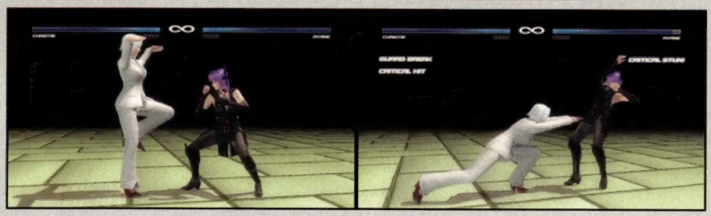
CRUSH SYSTEM

A high attack... **...can be beat by a high crush.**

The crush system is designed to give a defensive player the ability to evade an attack with an attack of his or her own. There are high crush attacks and low crush attacks. A high crush is an attack that ducks under most or all high attacks during the initial animation of the attack. For example, Helena's Soheki (P+K) is a high crush because it ducks under all high attacks. A low crush evades all low attacks and is usually a jumping attack of some sort. For example, Sarah's Round Kick (↑ P+K) jumps during the animation and evades all low attacks for a short time. When timed properly, crush attacks can be extremely useful to avoid an opponent's attack while shifting the tide of battle in your favor.

There are a variety of terms for high crush and low crush attacks. The most common are tech crouch and tech jump. A high crush attack crouches under high attacks, so it is often referred to as a tech crouch (TC) attack. A low crush jumps over low attacks, so it is generally called a tech jump (TJ) attack.

GUARD BREAKS



A guard break works well on blocking opponents.

Every character has a limited number of attacks that break the opponent's guard. Under most circumstances, the offensive player has a significant amount of frame advantage after a guard break is blocked. In some cases it allows the offensive player to follow with an attack that cannot be blocked, however it's usually limited to giving the offensive player a slight advantage. Attacking after defending against a guard break is usually not a good strategy. There are a few instances in which a player does not have any advantage after a successful guard break, but this is rare. A guard break is visually indicated by the term "Guard Break" appearing on screen. If an opponent is not blocking, a guard break cannot occur.

In many cases, a guard break is a slow attack that requires a charge. In these instances, use a side step to evade the attack, or a counter hold to inflict damage to the opponent. It is not wise to block a guard break, so try to avoid it whenever possible. For most guard breaks, it's moderately easy to counter them on-reaction. However, there are a few instances in which a character has a fast guard break that does not require any charge, and is much harder to react to. Akira's Kaiko (⇨ P+K) is a guard break that executes very fast and allows him to follow with an attack that cannot be blocked.

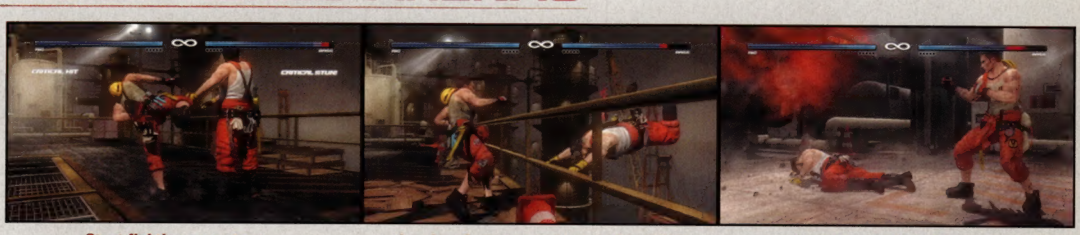
TECH ROLLING

In *Dead or Alive 5*, the longer a character stays on the ground after getting knocked down, the more susceptible that character is to damage. The offensive player can continually hit the grounded player until they get up off the ground. Press any attack button as soon as the character hits the ground to tech roll and stand up. There are some situations in which a character cannot immediately tech roll, but it is important to always try to tech roll to avoid any unnecessary damage while on the ground.

As soon as you hit the ground...

...try to tech roll.

MULTI-TIERED ARENAS



Start fighting on a stage...

...then knock an opponent over the railing...

...and continue fighting in a new area.

Many of the stages in *Dead or Alive 5* are multi-tiered arenas. This means that if a character is knocked into a wall, over a railing, or slammed into the ground, the stage may transition into a different area. In most cases, this inflicts additional damage to the defensive player. It is important to take advantage of these stage transitions to maximize the damage of a combo or juggle. It is also important to move around a stage to avoid getting put in a situation in which an opponent can knock your character into a wall or railing to cause a stage transition and inflict more damage. Movement is a key aspect in *Dead or Alive*.

WALL PROPERTIES

An aerial opponent... ...hits the wall... ...and slumps to the ground.

When a character hits a wall, one of two things happens. If the character is in the air when he or she hits the wall, the character slams into the wall and then slumps to the ground. The offensive player cannot follow up with any additional attacks until the opponent has hit the ground. If the character is still on the ground (not in a juggle) when he or she hits the wall, the character enters an airborne state similar to that of a juggle. At this point, the offensive player can follow up as if the opponent had just been launched into the air. Because wall hits add extra damage to a combo or juggle, it is sometimes beneficial to alter the standard juggle to maximize damage with a wall hit.

A grounded opponent... ...hits the wall... ...and is susceptible to a juggle.

PARTITIONS AND OBJECTS

Stages have a variety of dangers. Some only work with a Power Blow "special danger zones", while others can be used by a smart player to extend a combo. In some stages, there are partitions while act like a small wall. It's possible to knock a character over a partition, which places them in a stunned state. The opponent can counter out of the stun, but they cannot block anything for a short time following a partition hit.

There are also small to moderate sized objects scattered throughout the various stages. These can be anything from standard household items such as chairs and stools in the Home stage, or large metal stands in the Sanctuary stage. If a character is knocked into one of these objects, they are placed in a stun that they cannot counter out of. Use this opportunity to extend your combo with another launching attack. You must pay close attention to these situations because it can be difficult to determine when a character is stunned by an object if you rely solely on a visual stun animation. As soon as an opposing character hits an object, assume they are stunned and go for a launch.

HIT STATUS AND DAMAGE MULTIPLIERS

Counter Hi Counter

The properties of attacks change depending on what action the opponent is taking when the attack connects. The different hit statuses are: normal, counter, and Hi Counter. Counter hits occur if a strike connects while the opponent is attempting a strike of his or her own, or if a throw connects while an opponent is attempting a throw of his or her own. If an attack connects while an opponent is attempting a universal side step, it is also considered a counter hit. A hi counter occurs if a strike connects while the opponent is attempting a throw, or if a throw connects immediately after an opponent attempts a counter hold. An attack that launches an opponent generally launches that opponent higher if it connects as a counter hit or hi counter.

A launcher as a normal hit. A launcher as a counter hit. A launcher as a hi counter.

Hit Statuses

Your Character	Opposing Character	Resulting Hit Status
Strike	Strike	Counter
Strike	Universal Side Step	Hi Counter
Strike	Throw	Hi Counter
Strike (tracking)	Back Dash	Hi Counter
Throw	Throw	Counter
Throw	Universal Side Step	Hi Counter
Throw	Counter Hold	Hi Counter/Counter[1]
Throw	Offensive Hold	Hi Counter/Counter[1]
Counter Hold	Strike	Hi Counter/Counter[1]
Offensive Hold	Strike	Hi Counter/Counter[1]

[1]-The hit status can be Counter or hi counter depending on the timing of your character's attack or counter hold. The faster you react with an attack, the higher the chance of getting a hi counter status instead of a Counter status. If the hold or throw connects during the first two frames of the opponent's action, it is considered hi counter. If it connects during the third through eighth frames, it is considered counter status.

NOTE

This table assumes your character beats out the opposing character's attack.

Every attack has a set amount of damage it inflicts. However, certain situations increase the damage of an attack and any remaining attacks in the combo or juggle. If an attack connects as a counter hit, the damage increases to 125 percent. If an attack connects as a hi counter, the damage increases to 150 percent. This makes it extremely desirable to use a strike to knock an opponent out of a throw because the strike and combo or juggle that follows will have a 150 percent damage modifier.

Damage Modifiers

Hit Status	Modified Damage
Counter	125%
Hi Counter	150%

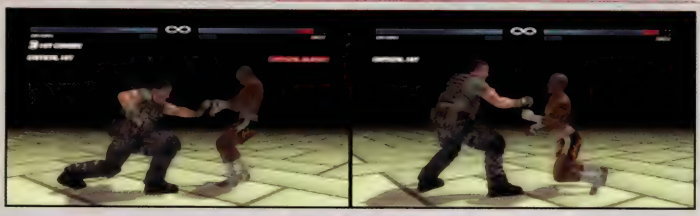
SLIPPERY SURFACE

Hayabusa's ↓ K on a normal surface.

Hayabusa's ↓ K on a slippery surface.

Several of the stages in *Dead or Alive 5* feature slippery surfaces such as water or snow. When an opponent is standing on a slippery surface, all attacks take on the hit status of a counter hit. This can be very advantageous when used strategically. There are a good number of low attacks in the game which are not very useful as a normal hit, but take on much better properties as a counter hit. On a slippery surface, these attacks become very dangerous because they always connect as a counter hit. Pay close attention to stages with slippery surfaces and change your game plan to take advantage of the counter hit status and avoid being caught off guard by a smart opponent.

STUN PROPERTIES AND SLOW ESCAPE

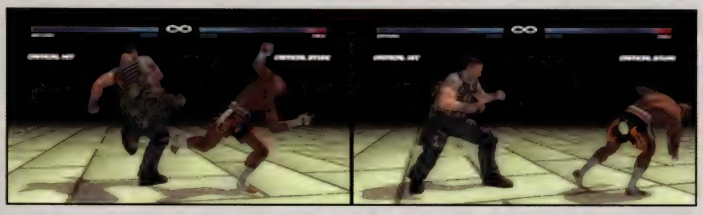


Critical Burst Stun

Limbo Stun

Faint Stun

Sit-Down Stun



Stumble Stun

The stun system in *Dead or Alive 5* is unlike the stun system in most other fighting games. This is primarily due to the counter hold system. In most fighting games, once a character is stunned, that character cannot do anything for a short time. However, in *Dead or Alive 5* although characters cannot attack or block during a stun, they have the ability to use a counter hold during most stun animations. In addition, while only a few attacks stun on normal hit, almost every attack in the game stuns on counter and hi counter. In fact, when an attack hits on counter or hi counter, it will almost always stun, knock the opponent down, or launch the opponent into the air. It's very important to remember that it's possible to use a counter hold during most stun animations. In some instances it is the only way to avoid taking a hit while stunned.

Certain stuns do not allow a character to use a counter hold. This is limited to the Critical Burst stun, Limbo stun, Sit-Down stun, Faint stun and Stumble stun. It is also possible to Slow Escape (struggle) to lessen the time a character is stunned. The speed of a Slow Escape is determined by the number of inputs and speed of input during a stun. For example, once stunned, repeatedly input a 360-degree notation (◎) on the D-pad or arcade stick. This inputs as many notations as possible in a short time to shorten the length of the stun without having to use a counter hold.

Slow Escape works with every stun except the Critical Burst, Limbo and Faint stuns, and builds up over the course of the match. The more you Slow Escape, the faster your character will escape stuns as the match progresses from round to round. There is a maximum limit on how quickly a stun can be escaped with Slow Escape. Once this limit is reached, it is not possible to escape a stun any faster using Slow Escape.

NOTE

The frame data portion of the Character Guide chapter shows the shortest time frame a stun can be Slow Escaped for each individual stun.

STUN THRESHOLD

First hit, the initial attack that stuns.

Second hit to extend the stun.

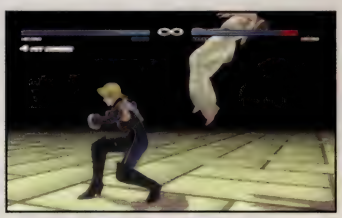
Third hit to extend the stun again.

Fourth hit crosses the stun threshold and knocks the opponent down.

The stun threshold is a measurement of the amount of damage a character can inflict while an opponent is stunned. In most cases, this translates to four attacks while an opponent is stunned (including the initial attack that causes the stun), however the number can vary depending on hit status and other variables. Once the maximum stun threshold is crossed, the opponent falls to the ground.

A standalone launcher.

A launcher as the second hit of a stun combo.



A launcher as the fourth hit of a stun combo.

Although one of the main reasons for the stun threshold is to ensure a character cannot extend a stun indefinitely, it also determines the height of a launching attack. The further into the threshold, the higher an attack will launch. For example, Helena's Toku-Gaihai-Ren (+ K) does not launch an opponent very high by itself. If it is used as the fourth hit of a stun combo, it launches significantly higher, allowing the player to follow with a more damaging juggle.

Under most circumstances, it's best to extend a stun just long enough to get the minimum launch height required for the highest damage juggle available. This usually means using a launcher as the fourth hit of a combo, but depending on the character it may be better to launch on the third or even second hit. Keep in mind, the longer a stun is extended, the more chances an opponent has to use a counter hold.

POWER BLOW

When your health gauge flashes red... ...input your character's Power Blow command... ...to unleash a Power Blow.

The Power Blow (PB) is a high-damage attack that is generally geared toward allowing a character to make a comeback once the character is losing. Think of a Power Blow as a super attack that inflicts a significant amount of damage. To execute a Power Blow, your character must be below 50 percent health. This is visually indicated by a flashing red health gauge. If you attempt a Power Blow before your character's health gauge is flashing, the initial attack will still execute, but the Power Blow animation and damage will not occur. In addition, almost all Power Blow attacks are safe if blocked, but the non-Power Blow version of an attack is not safe when blocked, even if fully charged. Because of this, do not attempt a Power Blow until your character's health gauge is flashing red.

Each character has a unique Power Blow that requires a charge notation (hold down a specific input for a short time) and can only be used once per round. A Power Blow will not execute until a minimum charge time has been reached. If you continue to hold the input, the character will maintain the charge animation until the maximum charge time has been reached. At this point, the Power Blow will automatically execute. However, it is not necessary to charge a Power Blow to maximum. In addition, the damage of a Power Blow does not change with a longer charge time. Learn the shortest charge time of a Power Blow for best results.

To cancel a Power Blow charge tap ↑ or ↓ during the charge animation.

In most cases it is difficult to hit a Power Blow by itself. The charge time required makes it easy for an opponent to use a counter hold. To avoid this, it is possible to cancel a Power Blow charge with a universal side step. Simply tap ↑ or ↓ during the charge, but keep in mind your character will be at a slight disadvantage during the side step. It is possible for a skilled player to attack during the side step animation.

Use a Critical Burst... ...then execute a Power Blow... ...for best results.

The best time to hit a Power Blow is during a Critical Burst stun when the opponent cannot use a counter hold or Slow Escape. It is not possible to connect a fully charged Power Blow in this situation, but it is possible to connect a Power Blow with the shortest charge time.

During the Power Blow animation, just before the final hit, there's a slight pause. During this pause, you can change the direction of the attack to knock an opponent into a wall or other environmental hazard for additional damage. Aim for the highlighted areas to get the most damage out of a Power Blow. Some stages have a special danger zone, which is trigger when a Power Blow is performed in a specific location within the stage. When this occurs, aim the Power Blow toward the special danger zone to inflict even more damage than a normal environmental hazard.

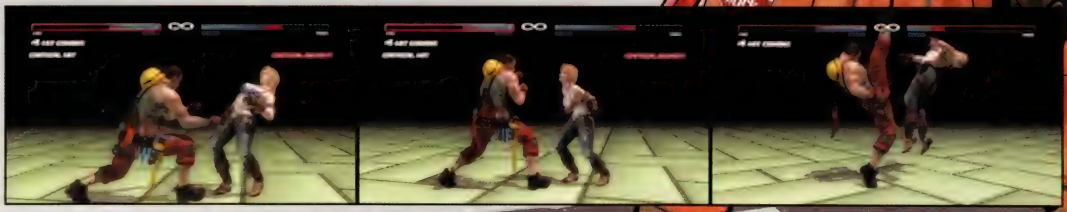
During the Power Blow pause... ...aim toward the special danger zone!

CRITICAL BURST

A Critical Burst (CB) is an attack that causes a stun in which an opponent cannot use a counter hold or Slow Escape. It is also the only stun that guarantees the ability to follow up with a Power Blow. To place the opponent in a Critical Burst stun, the attack must cross the stun threshold. If a Critical Burst attack is used at any other time, it will not cause a Critical Burst stun, and instead cause a normal stun or no stun at all.

Stun the opponent.

Extend the stun until you're close to the maximum threshold.



Initiate a Critical Burst...

...then launch the opponent...

...or use a Power Blow.

In most cases, a Critical Burst must be used as the third or fourth attack in a stun combo to cross the stun threshold and initiate a Critical Burst stun. If a Critical Burst attack is used twice in a stun combo, it usually will not cause a Critical Burst stun. However, if a Critical Burst is the initial attack that begins a stun combo, it can be used again as the fourth attack to cause a Critical Burst stun. Two Critical Burst attacks can also be used as the last two attacks to cross the stun threshold and cause a Critical Burst stun.

Once a Critical Burst stun is initiated, use it to connect a launching attack or a Power Blow. If you're close to a wall, it can sometimes be beneficial to use an attack that will cause a wall stun, but under most circumstances a launcher or Power Blow is the best option during a Critical Burst stun.

It is highly recommended to use a Sit-Down stun just before a Critical Burst. Because an opponent cannot use a counter hold during a Sit-Down stun, following with a Critical Burst can often make the attack guaranteed. If a Critical Burst attack is attempted during a normal stun, the opponent can use a counter hold to stop the attack. Although it is possible to Slow Escape out of a Sit-Down stun to block a Critical Burst, this does not inflict damage like a counter hold, and is almost always a much safer strategy. Limbo stuns and Stumble stuns can also work in a similar fashion, but a Sit-Down stun is far more reliable due to the positioning of the opponent during the stun animation.

Stun the opponent with ⇨ ⇨ K.

For example, Bayman's Front Kick (↘ K) causes a Sit-Down stun as a counter hit or hi counter. One effective way to connect a Critical Burst would be to use an attack that stuns the opponent such as the Sliding Kick (⇨ ⇨ K), then follow with the Front Kick (↘ K) to cause a Sit-Down stun. Then, while the opponent cannot perform a counter hold, use the Palm Arrow (↖ P) to initiate a Critical Burst stun and follow with a Power Blow (↗ P+K) or one of Bayman's launching attacks, such as the Bulk Uppercut (↓ ↘ ⇨ P).

Follow with ↗ K for a Sit-Down stun...

...then go for a Critical Burst.

UNIVERSAL SIDE STEP

Wait for an opponent to use a linear attack...

...then perform the universal side step to evade it.

In addition to the ability to walk into the foreground or background, every character has a universal side step that is more evasive than walking up or down. The universal side step is performed by pressing ↑ H+P+K or ↓ H+P+K, or ← → or → ← depending on your settings. There are two attacks that can be used during the universal side step by pressing P or K. Use the universal side step to evade attacks that do not track (a linear attack). This is especially effective in the middle of an attack string while you're blocking. Be careful not to use a universal side step randomly because it has recovery time, which means if you are not evading an opponent's attack, you are open to an attack during the animation of the side step. Even if you are evading an attack, depending on the timing of your side step and the speed and tracking ability of the opponent's next attack, you may still be hit. A universal side step executes in 28 frames. It evades linear attacks during the fist 18 frames and is vulnerable to any attack after that point (and tracking attacks throughout the animation).

NOTE **The frame data portion of the Character Guide chapter lists if an attack tracks or not.**

OPEN AND CLOSED STANCE

Open stance.

Closed stance.

In a neutral position, all characters have one foot in front of the other. Through the course of a match this alternates between the right and left foot. If both characters have the same foot forward, they are considered to be in a closed stance. If the characters have opposite feet forward, they are considered to be in an open stance.

Open and closed stance can affect certain stuns in the game. For example, Leifang only gets a Limbo stun from specific combos if she starts the combo in open stance. However, she has other similar combos that will only result in a Limbo stun from a closed stance. If she's in the wrong stance, the Limbo stun will not occur. It is very difficult to pay attention to which stance the characters are in, especially in the heat of battle, but it can be helpful to astute players.

GLOSSARY

Throughout this guide there may be terms that you are unfamiliar with. This glossary is meant to be used as a quick reference chart to define any terms you may not be familiar with.

Glossary of Terms

Term	Definition
2-in-1	A two-hit combo in which the second attack cannot be blocked, evaded, countered, or otherwise avoided if the first hit connects. See also, "Natural Combo".
3-in-1	A three-hit combo in which the second attack cannot be blocked, evaded, countered, or otherwise avoided if the first hit connects. See also, "Natural Combo".
Active Window	The period of time that an attack or action can make contact with or interact with an opponent.
Advantage	See "Frame Advantage".
Back Dash	Press ⇦ ⇦ to quickly move away from an opponent.
Bait	Using an attack or other action to trick an opponent into performing a specific, desired action.
Blocking	Hold B to block or guard against a high or mid-attack. Hold ⇦ for standing and ⇙ B for crouching guard.
Bread and Butter	The prominent, go-to attack or strategy for the character in question. This is one of the character's best attacks or strategies.
Buffer	Inputting a specific notation during the recovery animation of an attack.
Charge Attack	An attack that generally executes slowly and requires the player to hold or charge an input for a short time.
Combo	Two or more attacks that string or link together.
Counter Hit	An attack that connects with a counter hit status, usually during an opponent's attack. Please refer to the "Hit Status and Damage Multipliers" section of The Basic Info and Terminology chapter for more details.
Critical Burst	A special stun in which a player cannot use a counter hold or Slow Escape. Please refer to the "Critical Burst" section of The Basic Info and Terminology chapter for more details.
Crouch Dash	A quick forward motion usually executed by pressing ⇘ ⇘ in rapid succession.
Crush	An attack that has the ability to evade an opponent's attack.
Defensive Player	The player or character being attacked.
Disadvantage	See "Frame Disadvantage".
Frame Advantage	The character in question is able to move, attack, and block before the other character. This is a reference to frame data.
Frame Disadvantage	The character in question is unable move, attack, and block before the other character. This is a reference to frame data.
Free-Cancel	The ability to press B and cancel a combo after the current attack, allowing the player to perform another action without continuing the combo.
Fuzzy Guard	Quickly tap ⇘ ⇘ to duck under a high attack and stand up fast enough to block a mid-attack.
Guaranteed	An attack that cannot be blocked, countered, or otherwise avoided.
Guard Break	An attack that breaks an opponent's guard, generally resulting in frame advantage for the offensive player.
Guarding	See "Blocking".
Hi Counter	An attack that connects with a hi counter status, usually during an opponent's attack. Please refer to the "Hit Status and Damage Multipliers" section of The Basic Info and Terminology chapter for more details.
High Attack	An attack that hits an opponent at a high hit level. These attacks can be evaded by ducking or using a high crush attack.
High Crush	An attack that ducks under high attack during the initial animation of the move.
Juggle	A series of attacks that occur while an opponent is in an aerial state (airborne).
Launch/Launcher	An attack that launches an opponent into an aerial state (airborne).
Linear	An attack or action that does not track and can be evaded with a universal side step or similar movement.
Low Attack	An attack that hits an opponent at a low hit level. These attacks can be evaded by an attack or movement that jumps or by using a low crush attack.
Low Crush	An attack that jumps over low attacks during the initial animation of the move.
Mid-Attack	An attack that hits an opponent at a mid (middle) hit level. These attacks cannot be evaded by ducking or blocking low.
Natural Combo	A series of attacks (two or more) that cannot be blocked, evaded, countered, or otherwise avoided if the first hit connects.
Normal Hit	An attack that connects while the opponent is in a neutral position.
Offensive Player	The player or character initiating an attack.
On-Reaction	Performing an attack, block, movement, evasion, or some other technique as a direct reaction to an opponent's action.
Properties	The attributes of an attack, counter hold, or some other action.
Punish	Using an unavoidable (guaranteed) attack or throw after blocking or evading an opposing character's attack or other action.
Punishable	See "Unsafe".
Recovery	The period of time that occurs immediately after performing an action. It is not possible to block, attack, counter, or perform any other actions during this period.
Safe	An attack or action that allows the opposing character to follow with an inescapable (guaranteed) attack or throw.
Side Step/Universal Side Step	Moving into the foreground or background to evade an attack or reposition your character within the stage. Performed by pressing ⇧ B P K or ⇧ B P K or ⇩ ⇘ or ⇩ ⇙, depending on your settings.
Slow Escape	Performing a series of directional and button inputs during a stun to shorten the amount of time in the stun. Please refer to the "Stun Properties and Slow Escape" section of The Basic Info and Terminology chapter for more details.
Stage Transition	When one character is knocked through a wall, over a railing, or through the floor into a new section of the stage.
Step	See "Side Step/Universal Side Step".
String	See "Combo".
Stun	A state in which a character cannot attack or block, but may or may not be able to use a counter hold. This generally occurs after getting hit by an attack. Please refer to the "Stun Properties and Slow Escape" section of The Basic Info and Terminology chapter for more details.
Tech/Tech Roll	The action of recovering to a standing position after being knocked to the ground.
Tech Crouch	See "High Crush".
Tech Jump	See "Low Crush".
Tracking	An attack that cannot be easily evaded with a universal side step or similar movement.
Unholdable	A situation in which a player cannot use a counter hold.
Unsafe	An attack or action that allows the opposing character to follow with an inescapable (guaranteed) attack or throw.
Wake-Up Kicks	When knocked to the ground, every character can perform a low kick (⇩ K) or mid-kick (K) while getting up.
Whiff	When an attack completely misses an opponent without making any contact.
Whiff Punisher	A generally fast attack used to hit an opponent during the recovery of a whiffed attack.

GENERAL STRATEGIES

DEFENSE WINS BATTLES

The average, casual fighting game player does not believe in defense. This is evident by the fact that it is rare to see a casual player press ⊗ to block an attack. In most cases, the casual player would rather be pressing an attack button as quickly as possible. This works against other casual players, but if you're looking to take your game to the next level, defense is the first thing you need to improve.

Block an unsafe attack...

...then punish with a throw.

Most of the attacks in *Dead or Alive 5* are unsafe if blocked. Therefore, if you block these attacks, you can punish with a guaranteed throw. It's technically possible to use a counter hold against almost every attack in the game, but that's not a practical defensive option. In fact, if you spam counter holds over and over again, you'll be leaving yourself open to severe punishment. The recovery time of counter holds has been increased in *Dead or Alive 5* compared to previous *Dead or Alive* games. In addition, the active window of the counter hold has been decreased. These two changes make it easier to punish a missed counter hold, and harder to connect one.

When blocking a combo... **...you may be able to crouch under...** **...or side step an attack.**

Pay close attention to the opposing character's combos. There are many instances in which you can crouch under an attack, or use a universal side step or similarly evasive action to evade an attack in the middle of an opponent's blocked combo. Blocking is the key here as it is almost impossible to use these tools if you get hit by a combo. However, there are situations when you can Slow Escape and evade, but they are limited and not nearly as effective as evasion while blocking a combo.

DELAYED COMBOS AND FREE-CANCELING

To balance out the large number of unsafe attacks, all *Dead or Alive* characters have the ability to delay most of their combo attacks and free-cancel at any time during a combo. The *Virtua Fighter* characters can free-cancel just as much as the *Dead or Alive* characters, but their ability to delay combos is limited compared to the rest of the cast.

When a combo attack is delayed, the opponent has to decide if he or she is going to continue blocking, attempt to evade or counter the next attack, or try to interrupt before the next attack executes. When combined with the ability to free-cancel, and the attack variations available during each combo string, this creates a tough mix-up for the defending player. Use this to maintain a continuous offense.

After Helena's P P...

...free-cancel, then transition into → P P P.

For example, as Helena you can start her Renkan-Kasui-Sho (P P P) combo, but delay after the second attack. At this point, the opponent must decide if you're going to finish the combo with the last P, free-cancel and start another combo, or simply stop attacking. If you free-cancel, you can immediately start another combo, such as Helena's Tenshin-Kasui-Sho (→ P P P P) or drop into Bokuho stance (↓ P+K) and go for an attack or throw. The objective is to keep the opponent guessing and keep your offensive going for as long as possible or until you stun the opponent, knock the opponent down, or launch the opponent into the air.

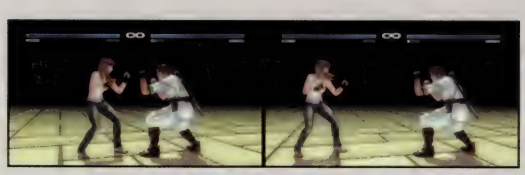
MOVEMENT AND SPACING

Movement is a key aspect of high-level play in almost any fighting game. In *Dead or Alive*, the movement is easy to understand and fairly simple to implement into your play style. The two most basic movements are forward dash (→ →) and back dash (← ←). Each character has a different speed and distance when dashing forward or back, which makes each character's movement ability unique. If you have a character with a fast back dash that covers a good distance, it can be a superior alternative to blocking in some situations.

If an opponent misses the first attack in a combo... ...back dash to potentially avoid the next attack... ...then interrupt with an attack of your own.

For example, if an opponent starts a combo string, you may be able to back dash out of the next attack in the combo instead of blocking it. If you back dash, the attack will whiff and you may be able to punish the opponent with a guaranteed attack. This also works after blocking a safe attack, because it limits the opponent's options. If the opponent attempts a throw, a good back dash can move your character out of range. If the opponent tries to start another combo, the back dash may move your character out of range of the first attack, allowing you to interrupt with a quick attack of your own.

In addition to the normal back dash (← ←), there's a slightly more advanced back dash performed by pressing ↙ ↙ repeatedly. The timing to perform this advanced back dash is a little more strict than a normal back dash, but when done properly, your character moves back much faster compared to the standard back dash. Because it uses a crouching notation, it also has the ability to duck under high attacks while moving back. This makes it a very effective defensive tool.



A normal back dash.

An advanced back dash.

A good forward dash can help to quickly move your character closer to an opponent and potentially catch them off guard. This is also where spacing comes into play. In the ideal situation, you want to keep opponents far enough away that they can't connect with their best attacks, while staying close enough that you can connect with your best attacks. Depending on the two characters in question, this may or may not be possible, but you always want to stay on the move and try to stay just outside of the opponent's attack range. Doing so allows you to quickly move in for an unexpected attack if your character has a good forward dash. In addition, if you continually move forward and back, it becomes more difficult for an opponent to connect an attack.

Even if an attack is blocked, it's almost always better than completely missing the opponent with an attack. As soon as you see the opponent whiff an attack, you should be prepared to use your character's best whiff punisher to take full advantage of the situation. Keep in mind, an opponent can continue a combo string even if the first attack whiffs. Plan your whiff punishment accordingly to interrupt between the two attacks.

When your back is to a wall...

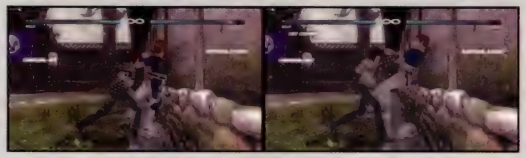
...side step to move away.

The last important aspect of movement and spacing is the side step. *Dead or Alive 5* has a universal side step, but that's more for evading attacks than anything else. Because the universal side step has recovery time that delays your next action, it's best to use the normal side step (🎮 🎮 or 🎮 🎮) for basic movement. If you have the universal side step set to 🎮 🎮 and 🎮 🎮, you must hold 🎮 or 🎮 instead, but it serves the same purpose.

The basic side step is important for multiple reasons. First off, it allows you to move around the environment and away from danger zones. A lot of damage can come from a danger zone, so it's important to keep your character away from them as much as possible, while still trying to position an opponent so you can take advantage of a danger zone. Walls also play a big role in *Dead or Alive 5*, and the side step allows you to keep your character's back away from a wall.

KNOW YOUR SURROUNDINGS

A fight in *Dead or Alive* is heavily influenced by the stage you're fighting in. Almost all stages have walls, while some have electrified walls and floors that inflict more damage than usual, and others have multi-tiered arenas that can quickly change the tide of a battle. Most stages also have some sort of danger zone that can allow a player to inflict significant damage on an opponent.



Maximize combo damage...

...by including a wall hit.

Knowing your surroundings and how to take advantage of them is one of the most important aspects in becoming a high-level *Dead or Alive* player. If there's a wall nearby, you should know exactly which attacks will slam an opponent into the wall and how you can maximize the damage of a combo by including the wall. If there's water or some other slippery surface around, you should know the best attacks to take advantage of the situation while being careful not to let an opponent gain the upper hand.

Keeping a close eye on your surroundings is even more important on multi-tiered stages. On these stages, some tiers may have slippery surfaces, while others do not. Some may have a large area to fight in, allowing you to easily avoid walls, while others may be fought in close quarters. If the tier you're currently fighting on is not to your advantage, you should be positioning the opponent to knock them down to the next tier. Likewise, if the current tier is advantageous for your character, you should be doing everything you can to remain on that tier, such as staying away from any part of the stage that would allow a transition to the next tier.

CLIFFHANGERS

Cliffhangers are a new addition to the *Dead or Alive* world. When a character is knocked off of specific areas in multi-tiered stages, if the defending character presses H, he or she grabs the edge of the stage. At this point, a mini-game is initiated in which the offensive player can attempt to knock the defensive player off of the stage, or simply drop down to the tier below and avoid a confrontation.

The attacking player can press any attack button to initiate specific attacks, while the defending player must anticipate the attacking player's selection and defend accordingly. If the attacking player presses P or K, then the defending player can press H and neither player will take damage. If the defending player presses T in this situation, the defending player takes a small amount of damage. If the attacking player presses T, the defending player cannot avoid damage completely, but can press T to minimize the damage. If the defending player presses H, that player will take considerably more damage.

Cliffhanger Options

Attacking Player	Defending Player	Outcome
P or K	H	Neither player takes damage.
P or K	T	Defending player takes light damage.
T	H	Defending player takes heavy damage.
T	T	Attacking player takes light damage.

For the offensive player, the safest option is to always go for P or K. This prevents the offensive player from taking any damage during the cliffhanger. However, if the offensive player is losing and needs to make a comeback, or is feeling lucky and wants to go for big damage, choose the T option. At best, the defensive player is hit with a considerable amount of damage. In the worst case, the offensive player loses a small amount of health. The T option is a little riskier, but if you have enough health to withstand the potential damage if the opposing player defends correctly, the payoff is much better.

As the defending player, it's best to always choose the T option. At worst the defending player only loses a small amount of health, and at best a small amount of damage is inflicted on the offensive player. Either way, only a small amount of damage is inflicted, but if the defending player chooses the H option and guesses wrong, the defending player loses a considerable amount of health.

NATURAL COMBOS

In most cases, an opponent can use a counter hold any time his or her feet are on the ground (not in a juggle). There are a few stuns that prevent an opponent from using a counter hold, but for the most part an opponent can use counter holds freely. This is where natural combos come into play. A natural combo occurs when the first hit of an attack series makes contact with an opponent, causing the remaining attacks in the natural combo to be unavoidable. For example, most character's P P is a natural combo. If the first P connects (even when blocked), the second P cannot be evaded or countered in any way. The only exception to this is if the first P connects as a hi counter.

If the first P makes contact... **...the second P cannot be countered.**

Natural combos are extremely important in competitive play. If an opponent attempts to use a counter hold during a natural combo, the counter hold is buffered and does not execute until the natural combo has come to an end. Going back to the first example, if an opponent tries to counter the second P of the P P natural combo, the counter hold will not execute until after the second P connects. This makes it very easy to bait a counter hold against opponents who rely too much on them, and then punish accordingly at the end of a natural combo.

Helena's Uryu-Banda (P+K) is a natural combo.

Some natural combos consist of only a single notation. For example, Helena's Uryu-Banda (P+K) consists of three mid-punches. If any of the punches make contact with an opponent, the remaining punches are unavoidable on normal hit, counter hit, or when blocked. It's very beneficial to use natural combos while an opponent is stunned because it extends the stun threshold while limiting the opponent's ability to counter.

NOTE **The frame data portion of the Character Guide chapter lists all of the natural combos for each character.**

TAKING ADVANTAGE OF STUNS

Almost every attack in *Dead or Alive 5* stuns on normal hit, counter hit, or hi counter. If it doesn't stun, it either launches or knocks down. Because stuns happen so frequently, it's important to take advantage of every stun to inflict as much damage as possible. It's also important to know what to do when your character is stunned to avoid taking as much damage as possible.

The most important thing to remember when an opponent is stunned is to limit the opponent's ability to use a counter hold as much as possible. To do this, focus on natural combos, Sit-Down stuns, Limbo stuns, and other stuns that prevent the use of counters. The stuns that do not allow counters are clearly listed in the frame data section of the Character Guide chapter, so learn them well.

Stun the opponent... **...then use an unholdable stun...**

...followed by a Critical Burst... **...and finally, a launcher!**

Once you stun an opponent, your goal should be to reach a Critical Burst, launch the opponent, or both, depending on your character. The general flow of a stun combo should be: Initial Stun > Unholdable Stun > Critical Burst > Launch/Power Blow. The initial stun is whichever attack stunned the opponent. The unholdable stun should be one or two attacks that result in a stun in which the opponent cannot use a counter hold. Most of the time this will be a Sit-Down stun. Use one if your character can cause a Critical Burst stun on the third hit of a combo. If your character cannot do this until the fourth hit, try to use two Sit-Down stuns, then a Critical Burst. If your character does not have the ability to use two Sit-Down stuns back to back, extend the stun with an attack of your choice as the second hit in the combo, then use the Sit-Down stun (or other unholdable stun).

It's important to vary your stun combos to avoid getting countered, but at the same time, landing an unholdable stun prevents counters completely. Most characters have multiple ways to cause an unholdable stun, so it should not be overly difficult to vary your stun combos while still limiting the opponent's ability to counter. When an opponent can counter, it is sometimes best to wait and see if they will, and then punish immediately with a throw. Depending on your reflexes and character choice, you may be able to punish a missed counter hold with a launching attack.

NOTE **The Character Guide chapter lists the best stun combo options for each character.**

TAG MODE

While this guide focuses primarily on singles matches (one character vs. one character), the Tag mode in *Dead or Alive 5* has seen some new revisions. First and foremost are Tag Power Blows. Much like normal Power Blows, a Tag Power Blow cannot be used until both characters on your team are below 50 percent health with flashing red health gauges. This is actually harder to achieve than it sounds because any time your partner is tagged out, the character is regenerating health. In addition, you can only use one Power Blow per match, so it's important to determine if you're going to save it for a Tag Power Blow or use a normal Power Blow (in which only the currently active character's health gauge is flashing red). Tag Power Blows inflict more damage than a normal Power Blow, but it's not quite double the damage of a normal Power Blow because the first Power Blow does not completely finish before the second Power Blow begins.

The Tag Power Blow is the biggest new addition to Tag mode, but many of the familiar aspects of Tag mode from past games in the series have returned. Both of an opponent's characters must be KO'd to win a match. If only one character is KO'd, the other character is automatically tagged in and the fight continues. It's always best to keep both characters alive, because the character waiting in the wings is continuously regaining health. Likewise, if one character has a full health gauge, tag out to your other character to replenish the life of the character that has taken damage. Unless both of your characters have a full health gauge, you should always be tagging in and out to ensure one character's health is always being replenished.

Jann Lee's special tag throw with Hayabusa!

Tag throws and special pairings have returned, with even more special tag throws. Tag throws are essentially a neutral throw (?) that is unbreakable and automatically tags in your partner. A special tag throw can only be done between two characters with a special pairing. These throws are generally more elaborate than a normal tag throw, and inflict more damage as well. Generally, only characters with a storyline relationship have a special tag throw, but there are some exceptions. In addition, special tag throws can be mutually exclusive. For example Zack has a special tag throw when he tags in Hayabusa, but Hayabusa does not have a special tag throw when he tags in Zack.

Another difference between Tag mode and singles matches is that Tag mode revolves heavily around juggles. A character can be tagged in (P+P+K) at almost any time. When at tag occurs, the recovery time of the attack used to tag in the other character is canceled. This allows the incoming character to juggle after attacks that normally would not allow a juggle. For example, Hayate's K normally has too much recovery to follow with a juggle. However, if you tag in a partner immediately following K, the other character can continue with a juggle. It is also possible to tag multiple times in the same juggle, inflicting a significant amount of damage.

Tag Mode Special Pairings

Character	Special Pairings
Akira Yuki	Kokoro, Pai, Sarah Bryant
Alpha-152	None
Ayane	Jann Lee, Hayate, Kasumi, Ryu Hayabusa
Bass Armstrong	Ayane, Bayman, Gen Fu, Jann Lee, Kasumi, Lisa Hamilton, Mila, Rig, Tina Armstrong, Zack
Bayman	Bass Armstrong, Christie, Gen Fu, Tina Armstrong, Zack
Brad Wong	Eliot, Kokoro, Zack
Christie	Bayman, Brad Wong, Helena, Hitomi
Eliot	Brad Wong, Gen Fu, Leifang
Gen Fu	Ayane, Bass, Bayman, Brad Wong, Eliot, Helena, Kasumi, Leifang, Tina Ryu Hayabusa, Zack
Hayate	Ayane, Brad Wong, Christie, Ryu Hayabusa
Helena Douglas	Christie, Kasumi, Kokoro, Leifang, Ryu Hayabusa
Hitomi	Hayate, Kokoro, Leifang, Zack
Jann Lee	Bayman, Gen Fu, Leifang, Rig, Ryu Hayabusa
Kasumi	Ayane, Helena, Ryu Hayabusa, Zack
Kokoro	Akira Yuki, Ayane, Eliot, Hayate, Helena, Hitomi, Lisa Hamilton
La Mariposa/Lisa Hamilton	Bass Armstrong, Hitomi, Tina Armstrong
Leifang	Helena, Jann Lee, Leifang, Pai, Tina Armstrong
Mila	Bass Armstrong, Tina Armstrong
Pai	Akira Yuki, Sarah Bryant, Leifang
Rig	Bass Armstrong, Jann Lee
Ryu Hayabusa	Ayane, Bass Armstrong, Bayman, Gen Fu, Hayate, Jann Lee, Kasumi, Tina Armstrong
Sarah Bryant	Akira Yuki, Pai, Tina Armstrong
Tina Armstrong	Bass Armstrong, Bayman, Kasumi, Leifang, Lisa Hamilton, Mila, Ryu Hayabusa, Sarah Bryant, Zack
Zack	Bass Armstrong, Bayman, Hitomi, Leifang, Ryu Hayabusa, Tina Armstrong

NOTE **The special pairings in this table indicate that a character has a special tag throw with another character. In some cases, it also indicates a special introduction before a fight.**

AVAILABLE TAG STAGES

- Arrival
- Dead or Alive
- Fighting Entertainment
- Lab
- Sakura
- Sweat
- The Show

STAGE STRATEGIES

STAGE INFO DETAILS

- Ceiling: Indicates that a ceiling that specific attacks can interact with is present somewhere on the stage.
- Cliffhanger: Indicates if it's possible to perform a cliffhanger in the stage.
- Danger Zone(s): Lists all of the danger zones found in the stage.
- Size: Small, medium, or large in comparison to the other stages in the game.
- Slippery Surface: Indicates if the stage has a slippery surface.
- Slope: Indicates if the ground of the stage is angled or sloped.
- Special Danger Zone: Indicates if a stage has a special danger zone hazard that can only be activated during a Power Blow.
- Tag Available: Indicates if the stage is available in Tag mode.
- Tiers: The number of tiers featured in the stage.

TIP **When a character falls after hitting a ceiling, they are in a Sit-Down stun for a significant amount of time—long enough to connect a Power Blow.**

NOTE **Any mention of the player one side, player two side, foreground, or background is in reference to the positioning of the camera at the start of a match or following a stage transition. Player one is the left side, player two is the right side, the background is anything behind the two characters, and the foreground is anything in front of the two characters. Some references may be to locations or objects that are not immediately visible at the start of a match.**

STAGES

ARRIVAL

Stage Border

Ceiling	No
Cliffhanger	No
Danger Zone(s)	None
Size	Large
Slippery Surface	No
Slope	No
Special Danger Zone	No
Tag Available	Yes
Tiers	1

Arrival is a large and fairly straightforward stage. The size and shape are virtually identical to the Dead or Alive stage, which is one reason why they're listed one on top of the other in the stage select screen. There are no additional tiers in this stage, and no danger zones to worry about. The large size makes it easier to stay away from the walls compared to smaller stages, but that also means it's harder to keep pressure on opponents because they have so much room to maneuver.

Don't focus on getting wall damage too much in this stage, unless that's the only way your character can inflict significant amounts of damage. Against an opponent that has good spacing, if you try to pressure the opponent too much on a stage of this size, you'll end up whiffing attacks and getting punished for it. Take your time and let defensive opponents back away until they find themselves trapped by a wall or near a corner. When this happens, move in and apply as much pressure as possible until they escape the situation. Be careful not to have the tables turned and get yourself pinned against a wall. Stay on the move to ensure you have a lot of open space behind your character.

DEAD OR ALIVE

Stage Border

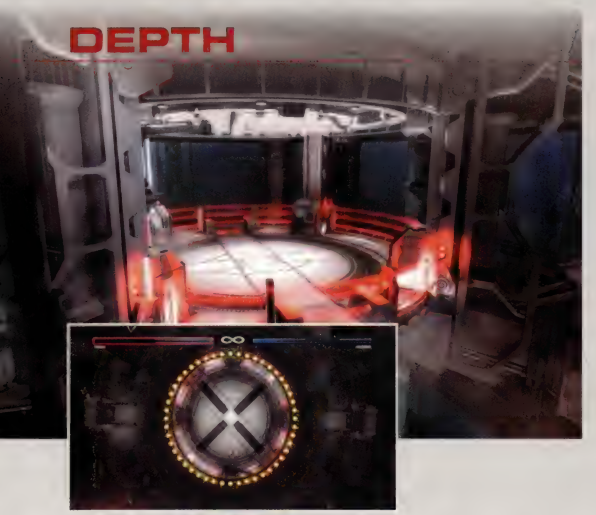
Ceiling	No
Cliffhanger	No
Danger Zone(s)	Electric Ropes
Size	Large
Slippery Surface	No
Slope	No
Special Danger Zone	No
Tag Available	Yes
Tiers	1

Dead or Alive is one of the larger stages, with no real danger zone other than the electrified ropes that line the arena. There's only one tier in this stage and no slippery surfaces or cliffhangers to worry about. This stage has a lot of wide open space and plenty of room to move around. Players that excel at spacing and movement should have a field day on a stage of this size. It's not difficult to stay just outside of an opponent's maximum range and force him or her to whiff an attack, leaving your opponent open to a counter attack. Of course, the same thing can happen to you, so be careful when trying to pressure an opponent on a stage of this size.

If the natural course of a battle takes the fight near a wall, try to land a few wall hits to take advantage of the electrified ropes. A small amount of damage is inflicted every time a character is knocked into the electrified ropes. If you can start a ground combo, slam the opponent into the ropes, then continue the combo, and end it with another attack that slams an opponent into the ropes, the additional damage adds up. Likewise, keep your back away from the ropes when you're on the defensive to avoid the extra damage.

From a moderate distance, an attack that slams the opponent into the ropes will cause him or her to bounce off the ropes toward the center of the stage. This causes a stun that can be countered out of immediately if the opponent has good reactions. However, if the opponent is caught off guard, you may be able to land a launcher or Sit-Down stun before he or she has a chance to counter.

DEPTH



Stage Border

Ceiling	No
Cliffhanger	No
Danger Zone(s)	Electric Walls, Generators (4)
Size	Small
Slippery Surface	No
Slope	Yes
Special Danger Zone	Yes
Tag Available	No
Tiers	1

Depth is a small, circular stage that features electric walls surrounding the area. Four generators are spread equidistant from one another, along the outer edge of the stage. If a character hits the electric walls, he or she takes extra damage compared to normal walls. In addition, if a generator is hit, not only is additional damage inflicted, but the stage slopes downward in the direction of the damaged generator. The slope remains until all four generators are damaged, with the incline increasing or decreases depending on which generators are damaged. If two side by side generators are damaged, the incline is greater. If the generators are on opposite sides of the stage, the degree of incline is lessened.

Because the stage is smaller, wall damage plays a big factor. Almost any combo can slam an opponent into the wall, or position the opponent very close to the wall. Spacing is important on a smaller stage like this, but no matter how good you may be at spacing, it's very difficult to avoid taking additional damage from the walls and generators.

If one generator is damaged, the incline is small enough that it doesn't have a significant impact on the fight. However, if two generators on the same side are damaged, the incline increases and it can have an effect on juggles. In limited cases, characters can extend juggles with a few extra attacks if they're moving down the incline. However, in some cases the incline will cause the timing of a juggle to vary, making it more difficult to connect your normal juggle combo. If you're moving up the incline, it can make juggling even harder because the opponent is at a lower height than normal while in the air.

Once at least one generator is damaged, the room starts to fall down the elevator shaft (don't worry, it never reaches the bottom). At this point, a Power Blow will trigger a falling object just outside the room that causes a special danger zone and significant damage if you aim the opponent toward the hazard.

DOJO

No Stage Border

Ceiling	No
Cliffhanger	No
Danger Zone(s)	None
Size	Infinite
Slippery Surface	No
Slope	No
Special Danger Zone	No
Tag Available	No
Tiers	1

The Dojo stage is the most plain and basic stage available in *Dead or Alive 5*. It was originally introduced as the Tatami Mat stage in *DOA4*, primarily to offer players a stage that had no obstacles, tier transitions, or other distractions so they could practice combos and other techniques with ease. That same thought process transfers over to the Dojo stage as it should serve as your primary training ground.

There are times in which you should practice slope combos, wall combos, and other situational combos, strategies, and techniques. However, for the most part, a bulk of your practice should be done on the Dojo stage. It may not be as exciting as some of the other stages, but early on when you're trying to learn the basics of your character, it's much easier to do so without the distractions present in other stages. It's quick and easy to practice combos on an infinite stage instead of having to worry about moving away from a wall or tier transition.

FIGHTING ENTERTAINMENT

Stage Border

Ceiling	No
Cliffhanger	No
Danger Zone(s)	Electric Ropes
Size	Small
Slippery Surface	No
Slope	No
Special Danger Zone	No
Tag Available	Yes
Tiers	1

The Fighting Entertainment stage is essentially the old D.W.A. Coliseum stage from *Dead or Alive 4*. It has electrified ropes lining the edge of the ring, which inflict more damage than a typical wall. The relatively small size of the stage makes this danger zone even more of a hazard. Almost any attack that knocks an opponent back will reach one side of the ropes. From a moderate distance, any impact with the ropes will cause a character to bounce toward the middle of the ring. When this happens, the character is stunned, but can counter immediately.

Specific characters such as La Mariposa and Tina can take advantage of the ropes with special techniques that allow them to climb on top of the ropes or swing between the ropes and attack. Be careful against these characters because they can be very evasive when their back is to the ropes. If your character has any position-switching throws, this is a perfect stage to use them to keep pressure on an opponent as much as possible.

FLOW

Stage Border

Stage Border (at waterfall)

Ceiling	No
Cliffhanger	Yes
Danger Zone(s)	Waterfall Impact
Size	Small
Slippery Surface	No
Slope	Yes (after raft breaks)
Special Danger Zone	No
Tag Available	No
Tiers	2 (Primal stage is the second tier)

Flow is a relatively small stage, consisting of a raft surrounded by walls on all four sides that sits stationary inside of a cave-like structure. At the beginning of a match, there is a large tree in the background, near the wall on the player two (right) side. If a character is knocked into the wall near the tree, the raft begins to move. Shortly after the raft clears the cave, it runs into a waterfall. As soon as the raft makes contact with the rocks at the top of the waterfall, the area parallel to where the tree was (from the start of the match, on the far right side, in the foreground) splinters away. If a character is near this corner of the raft when it strikes the rocks, he or she is put into a Stumble stun and open to an attack for a short time. Stay away from this corner once the raft begins to move, but try to keep your opponent near the corner and capitalize on the Stumble stun when the raft hits the rocks.

Once the raft has struck the rocks at the top of the waterfall, it is possible to knock an opponent down to the second tier, which is the Primal stage set in a jungle. There are two ways to knock an opponent down to the second tier. The first is to knock the opponent into the opening created by the impact with the rocks. No additional effort is required, as the opponent simply falls down to the tier below. The second method is to knock the opponent into the wall where the tree stood at the beginning of the match (to the left of the opening if you're facing that side of the raft). When this happens, a cliffhanger occurs before the opposing character is knocked to the second tier. It is also possible to use a Power Blow and aim the opponent at the wall to initiate the cliffhanger.

The second tier is about the same size as the raft in the first tier, but there's a small section with water that serves as a slippery surface. If you want to avoid potentially fighting on a slippery surface, stay away from the tree and try to avoid knocking an opponent into the tree. On a smaller stage like Flow, that's easier said than done, but it is possible with good movement and spacing. The walls will play a big part in the match, but if you move into the foreground or background as soon as the match begins, you can shift the focus to the walls adjacent to the tree to potentially avoid hitting it and placing the raft in motion.

FUEL

The Fuel stage is divided into three tiers, even though only the top and bottom tiers are visible in the stage selection screen. The top tier of the Fuel stage has various objects scattered around. The breakable objects all cause a stun if a character slams into them. There's a railing on the player one side that looks like it may lead to a potential danger zone, but do not worry, you cannot move beyond this railing, which acts like a wall.

However, the railing in the background of the top tier leads down to the third tier at the bottom. If a character gets knocked over the railing, he or she takes damage on the way down and ignites the bottom tier into flames. In addition, there are grates in the middle of the floor on the top tier. Slam an opponent down into the grates to reach the second, middle tier.

There isn't much going on in the middle tier aside from more breakable objects that cause a stun. A neon sign is located on the fence in the foreground of the player two side. This adds additional damage to any wall hit that connects in the vicinity. There are also more crates in the area, and a scaffolding in the background that leads to the bottom tier. Knock a character into the scaffolding to remove it, then almost any forward-moving attack will send an opponent down to the last tier. In this instance, the tier does not ignite.

The third and bottom tier is the most dangerous, and also features several breakable objects. If the match progressed from the top tier directly to the bottom tier, the area may be engulfed in flames from the start (depending on how the character falls). If the match continued through the grates in the top tier, down to the middle tier, and finally to the bottom tier, things will be far more calm. However, if the large pipes on the player one side or the large metal containers in the background are hit (they act as walls), the entire area will slowly ignite into flames. Once a section is flaming, any wall hits inflict additional damage.

After the flames have been going for a short time, a sprinkler system is activated. Do not fear, this does not create a slippery surface. Even after the sprinklers seemingly nullify the flames, the danger zones are still present and every wall except the foreground area will inflict additional damage. There are explosive pipes on one side, explosive containers on another, and explosive barrels on the third wall. There are some small gaps between these danger zones that will not inflict additional damage with each wall hit, but they're few and far between. Lastly, there's a forklift in the foreground of the stage, which inflicts slightly more damage if the small containers on the forklift fall and make contact with a character.

Ceiling	**Yes**
Cliffhanger	**No**
Danger Zone(s)	**Explosive Barrels, Explosive Pipes, Explosive Walls, Neon Sign**
Size	**Small**
Slippery Surface	**No**
Slope	**No**
Special Danger Zone	**No**
Tag Available	**No**
Tiers	**3**

Stage Border Tier 1

Stage Border Tier 2

Stage Border Tier 3

HOME

Ceiling	Yes
Cliffhanger	No
Danger Zone(s)	None
Size	Small/Medium
Slippery Surface	No
Slope	No
Special Danger Zone	No
Tag Available	No
Tiers	4

The Home stage is a huge maze of rooms that fill up three tiers within the main building, and a fourth tier outside. From the stage select screen, you can start in the middle of the top tier, or outside in the fourth tier. If you start outside, the entire match will take place outside. However, if you start inside, there are 11 rooms to traverse and you may not make it outside at all. Many of the walls and floors will crumble and collapse with one or two good hits. The floors are more susceptible away from the walls, so if you're slamming an opponent against the floor, but right next to a wall, the floor may not cave in.

All of the rooms in the building are littered with objects of varying sizes. Most of the objects that line the walls act as walls themselves and do not inflict additional damage. However, the smaller objects are breakable and will inflict minor additional damage when a character is slammed into them. This only happens once because these objects break on impact. A character is stunned upon impact with any of these breakable objects.

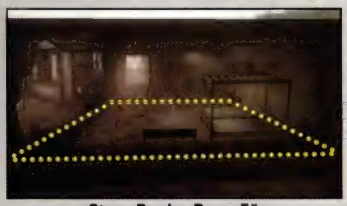
Most of the rooms are relatively small in size, which means that the fight is held in close quarters with lots of wall hits. However, since a majority of the rooms have breakable walls, in many cases it is not possible to follow a wall hit with a combo. Many of the rooms are interconnected, so they've all been numbered for ease of understanding. If you prefer to fight in a larger area, focus on working your way down to the basement in the third tier of the house, or head outside.

The outside area is essentially a circle surrounded partially by walls. There's a man with a hat on by the main gate. In this area there's no wall and only an invisible barrier. The barrier does not allow an opponent to be pushed back, and it doesn't react in the same way a normal wall would. This allows for unique combos with some characters, depending on what attacks you land to launch an opponent into the air.

TIP **Pay close attention while fighting in this stage. The sheer number of breakable objects means that almost every attack will end with a character breaking another object. When this happens, the character is stunned for a short time, but the stun animation is very similar to a normal rising animation. This makes it hard to know that the character is stunned. Stay alert and be ready to follow any attack with a launcher to make the most out of each breakable object stun. When a character crashes through a wall it has the same affect as breaking an object.**

- **Room 1:** The first room you start in on the inside is small and has a table and chairs in the foreground. The background and foreground walls cannot be broken, which means it is not possible to reach the outside area from this starting point. The floor is also safe, which means you can only go through the walls on the player one and player two sides of this room.

  Slam an opponent through the wall on the player two side to reach the adjacent room (2), which allows the fight to move between the two rooms freely, creating a single, larger room. Work your way through the wall on the player one side to reach the room just beyond (4), which closes off access to the first room.



Stage Border Room 5*

Stage Border Room 4*

Stage Border Room 1

Stage Border Room 6

Stage Border Room 7

NOTE **Room 7 only leads into room 6 if you came in through room 4. If you go in through room 6, the wall going back into room 6 is sealed off. The same goes for moving from room 7 through the wall into room 6--it's sealed off behind you. Room 7 leads to rooms 10 or 11, depending on where you fall.**

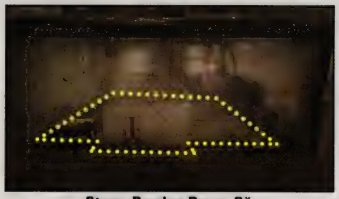
Stage Border Room 10

- **Room 2:** The player two wall in the newly formed larger room hosts a counter top and a large basket. You cannot break through the wall at these points, but when you hit the wall cleanly in other areas, the fight moves on to the next room (3). The basket serves as an invisible barrier, which means attacks that normally knock an opponent into a wall will not have that effect in front of the basket. The wall in the background cannot be broken, but the foreground wall leads to the outside area, and crashing through the floor leads to the second tier (8).
- **Room 3:** This room is an extension of room 2, but is closed off once you move through the wall. This creates a small room similar in size to the first room. The foreground wall leads to the outside area, and the floor leads to the second tier (9), while the background wall and the wall you originally came in through cannot be broken. Various objects fall off of the wall on the player two side, but they do not inflict additional damage. However, there's a bench in the background that inflicts minor additional damage.
- **Room 4:** The fourth room is accessed from the wall on the player one side of the first room. Once through the wall, the room is closed off from the first room and remains about the same size as the previous room. The foreground and background walls cannot be broken, but the wall on the player two side, with the kid's drawings on it, leads to room 5. In addition, the floor leads down into room 7 on the second tier.
- **Room 5:** The only way into the fifth room is through the wall on the player one side of room 4. The foreground wall cannot be broken, but the background wall leads to the outside area, and the floor leads down to room 6 in the second tier. There are beds in this room when you first enter, and they inflict a small amount of damage when broken. The wall behind the beds cannot be broken.
- **Room 6:** The first room on the second tier is small and features a red cabinet on one wall as well as a brick stove. The red cabinet and brick stove cannot be broken and serve as walls for all practical purposes. The wall opposite the red cabinet leads to room 7, while the floor takes the fight down into room 10 on the third tier.
- **Room 7:** When you crash through the wall in room 6 to reach room 7, the wall caves in behind you and seals the room off. Luckily, this room is slightly larger than most of the other rooms, even without access to the previous room. If you fell through the ceiling from room 4 on the first tier, you can go through the wall on the opposite side of the bench to head into room 6, but the wall will collapse behind you, sealing off the room from the other side.

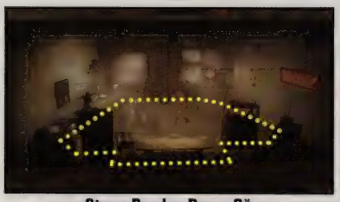
  The bench on the wall of room 7 acts just like a wall and cannot be broken. However, the floor leads down into two different rooms on the third tier, depending on where you initiate the fall. Crash through the floor close to the bench and the fight continues in room 11. Head through the floor on the opposite side of the room and you end up in room 10.
- **Room 8:** This room is accessible by falling through the floor of room 2 on the first tier, or crashing through the wall on the player one side of room 9. There's a television set on one wall and various boxes throughout the room. The wall with the TV on it and the background wall cannot be broken, but the foreground wall leads outside and the wall opposite the one with the TV leads into the adjacent room (9).
- **Room 9:** The last room on the second tier is accessible via the wall on the player two side of room 8, or by falling through the floor of room 3. The room is filled with furniture, with the foreground wall leading outside, and the wall on the player one side leading into room 8. The floor, background wall, and the wall with the kitchen counter and tables cannot be broken.
- **Room 10:** The third tier or basement of the house is divided into two larger rooms (10 and 11), which are completely separate from one another. The only way to reach this room is by falling through the floor in room 6 or 7 on the second tier, and once in the room the fight cannot progress to any other room in the house or outside. There are stairs on one end, with a ladder on the wall near the center of the room. A few bags of rice sit in one of the corners of the room. The bags serve as an invisible barrier, and do not act like a wall. The ladder in the center is also an invisible barrier instead of a wall, so pay close attention to your combos and juggles around these objects.
- **Room 11:** This is the other third tier room located in the basement of the house, and it is larger than most of the smaller rooms. It is only accessible through the floors in room 7 and 8. Much like room 10, this is the end of the line in terms of the fight moving through the house. There's no way to enter any other rooms or travel outside. The room has a bathing area on one wall and several racks on the opposite wall. One of the racks can be broken, but the others serve as a solid wall. The opening in the bathing area is an invisible barrier and does not effect attacks like a wall normally would.

Stage Border Room 2*

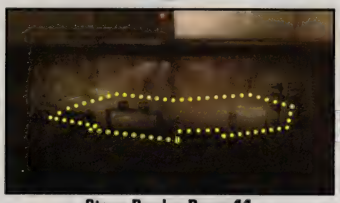
Stage Border Room3*



Stage Border Room 8*



Stage Border Room 9*



Stage Border Room 11

*** Denotes rooms where the player can be knocked through the foreground wall to reach Tier 4.**

Stage Border Tier 4

HOT ZONE

Stage Border

Ceiling	No
Cliffhanger	No
Danger Zone(s)	Crashed Helicopter, Exploding Door, Partition, RPG Barrel, Tank
Size	Medium
Slippery Surface	No
Slope	No
Special Danger Zone	Yes
Tag Available	No
Tiers	1

The Hot Zone stage is aptly named due to the numerous dangers that await unsuspecting players. At the start of a match, there's a barrel just behind the character on the player two side (right side). If you're stuck on this side, move into the foreground before the round begins. If a character is knocked into the barrel, a rocket-powered grenade (RPG) is fired toward the barrel, sending the character flying overhead and making him or her vulnerable to a juggle upon landing.

The soldiers in the background as the match begins act as a wall. You don't have to worry about any special danger zones from them or from the tank next to the soldiers. However, on the opposite side of the starting area is a partition. If a character is knocked over the partition, he or she is in a stunned state for a short period when he or she reaches the other side.

If one character gains access to a Power Blow before the partition is breached, a special danger zone can be triggered by facing the partition and initiating a Power Blow. When this happens, a helicopter flies overhead. Aim the Power Blow toward the helicopter to trigger the special danger zone.

Once a character has been knocked over the partition, only three danger zones remain. If you try to knock a character back over the partition, a tank appears and launches the character into the air. You can follow this with a juggle as the character falls back to the ground. In addition, on the player one side of the stage is a red door. If either character is slammed into the door, it explodes and inflicts additional damage. There's also a crashed helicopter at the end of the stage which explodes on impact to cause additional damage to the victim.

While this stage is noted to be a medium size, it's relatively narrow compared to most other stages. This makes it easy to take advantage of walls and the numerous danger zones in this stage. Unfortunately, there's no way to avoid all of the hazards in this stage and stay clear of the walls at the same time. To avoid the walls, you must keep your back to the partition, which leaves you in a much worse position. The best course of action is to make use of the danger zones before the opposing player and play a solid defensive game.

LAB

Stage Border

Ceiling	No
Cliffhanger	No
Danger Zone(s)	Electric Floor, Electric Walls
Size	Small
Slippery Surface	No
Slope	No
Special Danger Zone	No
Tag Available	Yes
Tiers	1

The Lab is one of the smaller, circular stages, completely enclosed by electric walls and floors. It's one of the few stages with an electric floor, which means additional damage is inflicted any time a throw or strike is used to slam an opposing character to the ground. There are no additional danger zones, but the small size of the stage makes it almost impossible to avoid the electric walls and floors.

Applying as much pressure as you can is your best strategy if you want to avoid the danger zones as much as possible. If you can pin an opponent near the wall, you'll have the entire length of the stage behind you to avoid getting knocked into a wall yourself. If you're not good at maintaining pressure, use attacks that knock an opponent back in order to create some room to move and take advantage of the additional damage inflicted by the electric walls. In addition, any throws that slam an opponent to the ground should take priority over any other throw that doesn't lead to a combo, especially in punishment situations when a throw is guaranteed to connect.

PRIMAL

Stage Border

Ceiling	No
Cliffhanger	No
Danger Zone(s)	None
Size	Small
Slippery Surface	Yes
Slope	No
Special Danger Zone	No
Tag Available	No
Tiers	1

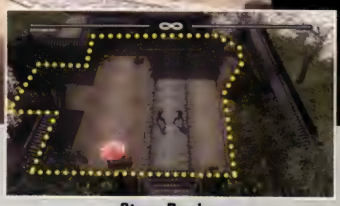
Primal is the bottom tier of the Flow stage. It's a jungle area inhabited by a variety of animals and reptilian creatures. Luckily, the only hazard to worry about in this stage is the stream that runs through it on the far side. This is considered a slippery surface, and any attacks that connect with a character standing in the water will be considered a counter hit.

Slippery surfaces are especially useful for low attacks, but each character can take advantage of them in his or her own unique way. If your character performs well against an opponent standing on a slippery surface, take the initiative and move the opposing character toward the water. The ideal situation is to get the other character in the water while your character remains on the edge, safe from the slippery surface conditions. On the other hand, the water area is relatively small, so if your character does not perform well on slippery surfaces, or the opposing character is dangerous on slippery surfaces, stay on the other side of the stage to avoid the water completely.

The snake, monkeys, and other various inhabitants of the Primal stage are only there for aesthetic purposes. Even if you knock an opponent into the snake, it won't attack or inflict more damage than a normal wall hit would. However, if you stand a moderate distance away from the snake and use an attack that sends the opponent flying backward, your opponent will bounce off the snake in a stunned state. The opponent can hold during the stun, so be careful with a follow-up attack.

With good defensive skills, it's not overly difficult to avoid the walls most of the time. While Primal is considered a smaller stage, the orientation of the stage provides a little more room to work with compared to other small stages.

SAKURA



Stage Border

Ceiling	No
Cliffhanger	No
Danger Zone(s)	None
Size	Medium
Slippery Surface	No
Slope	No
Special Danger Zone	No
Tag Available	Yes
Tiers	1

Sakura is the bottom tier of the Temple of the Dragon stage. There are no danger zones in this stage and no significant hazards other than the walls. There's a bell on the player two side of the stage, but despite the delightful sound effect heard when a character is slammed into the bell, it doesn't inflict more damage than a normal wall.

There are some tables and other small items that can be broken. No additional damage is inflicted upon impact, but the character that hits them is stunned for a short time and cannot counter. Walls line most of the stage, but there's no wall by the stairs. If you find yourself in this area, keep in mind that this is nothing more than an invisible barrier. You cannot move beyond the barrier, but a character cannot make contact with it like a normal wall. Some useful attacks are less effective near a wall because they slam the opponent into the wall instead of causing a stun or having some other effect. When an invisible barrier is present, the attacks keep their original effects, but the opponent does not move forward at all. In limited cases, this can create a unique juggle situation.

The stage is large enough to avoid walls fairly easily. However, if your character excels near a wall, there are a number of corners in which you can trap opponents and keep them pressured. As always, movement is key to these situations. Keep a close eye on your surroundings and move when necessary to avoid walls or to keep an opponent trapped.

SANCTUARY

Stage Border

Ceiling	No
Cliffhanger	No
Danger Zone(s)	None
Size	Medium
Slippery Surface	Yes
Slope	No
Special Danger Zone	Yes
Tag Available	No
Tiers	1

At the beginning of a match in the Sanctuary stage, both characters are standing in water, which serves as a slippery surface. Most of the stage is covered in water except for a small section to the right of where the match begins. This gives the character on the player two side a slight advantage because he or she can back up before the match starts and quickly be clear of the slippery surface hazard. Strategically, it's a good idea to back up to dry ground, right on the edge of the water, and force the opposing character to stand in the water if he or she wants to attack.

The small area without water features four metal torch stands that inflict additional damage if a character is knocked into them. They act like normal breakable objects, which means that a character is stunned on impact and cannot counter. However, this stun animation closely resembles the standing animation, so do not wait to see if an opponent is stunned, just go for a follow-up attack as soon as an opponent hits the torch stand.

In addition, the torch stands act like a temporary wall. Any attack that would normally slam an opponent into a wall will slam them into a torch stand if one is nearby. This may alter your combos, so pay close attention to your proximity to the stands. Once a stand has been hit, it crumbles to the ground and is no longer a concern. There's also a fifth torch stand on the opposite side of the stage.

In the background, where the water comes down, a special danger zone can be found. If you're facing this area when you initiate a Power Blow, a massive boulder is unleashed and begins to fall toward the ground floor. Aim the opponent at the boulder at the end of your Power Blow to inflict significantly more damage.

In addition, if you have an opponent trapped by where the water comes down, this is an invisible barrier instead of a wall. The opponent cannot move back once he or she hits the invisible barrier, but attacks that usually slam a character into a wall will not have that effect here. Keep this in mind when trying to use a combo in this area.

There are a number of large stone pillars and walls in this stage. It's important to know your surroundings here. If you lose track of your position in relation to the walls and pillars, it can have a negative impact on your combos. Alternatively, if you know when a pillar is behind an opponent, you can use this knowledge to start a wall combo and inflict considerably more damage than you would be able to do otherwise.

SCRAMBLE

Stage Border Tier 1

Stage Border Tier 2

Ceiling	Yes (crane)
Cliffhanger	Yes
Danger Zone(s)	Generators
Size	Medium
Slippery Surface	No
Slope	Yes
Special Danger Zone	Yes
Tag Available	No
Tiers	2

Scramble is divided into two tiers. The first tier takes the fight to the top of a skyscraper under construction. There are two generators side by side on the player two side in the background. If either generator is hit, both explode and send the character flying into the air for a follow-up juggle. This also starts a stage shift that causes an incline sloping downward toward the background. The stage shift can also be started by slamming a character into the steel beams in the background. There's also a crane high above on the player one side that acts like a ceiling.

There's scaffolding all around the foreground of the top tier. If a character hits any of the scaffolding, small objects drop from the shelves above, inflicting a small amount of damage and briefly stunning the character, which allows a follow-up attack. This can happen up to three times in each scaffolding area. When the stage shift begins, move away from the scaffolding area to avoid getting hit by the large falling objects. If a character is hit, he or she is stunned and takes damage. Once the shift is complete, the scaffolding is gone, small objects are no longer a concern, and the generators no longer allow for a follow-up juggle.

When a character is knocked toward the steel beams after the stage shift has completed, a cliffhanger occurs. At the conclusion of the cliffhanger, the fight resumes on the lower tier of Scramble, which is now covered in flames. If a character is knocked into any of the flaming sections, that character will take additional damage. On the player two side of the lower tier is a white car. If a character is knocked into the white car, a steel beam falls from above, exploding the vehicle and sending the character flying into the air. This can be followed with a juggle as the character lands. After the car explodes, it becomes a flaming danger zone, just like the rest of the flaming areas in this tier.

There are several steel beams laying horizontally on the ground on either side of the stage. These serve as invisible barriers, in which an opponent will not move back when hit, but the barrier does not act like a wall. In certain situations, some characters can get a few extra hits in during a juggle near an invisible barrier.

If you use a Power Blow while facing the car danger zone on the player two side, a special danger zone appears in the form of a flying car. Aim the opponent into this car to inflict additional damage.

STREET

Stage Border Tier 1

Stage Border Tier 2

The Street stage is composed of two tiers. The top tier is the roof of a building near a train track. The back of a neon sign can be found to the left of the player one side when the match begins. If a character is knocked into the sign twice, it will slowly fall onto the tracks and cause a train wreck. When this happens, stay clear of the area to the right of the sign because the train crashes there. Any character too close to this area will take damage and enter a Stumble stun that can't be countered out of. If you've got an opponent pinned in this area, keep that character there until the train causes the stun, then follow with a combo.

Ceiling	No
Cliffhanger	No
Danger Zone(s)	Electrical Panel, Flaming Barrel, Neon Sign, Train
Size	Small
Slippery Surface	No
Slope	No
Special Danger Zone	No
Tag Available	No
Tiers	2

Once the train has crashed, if a character is knocked into the train wreck, it causes a reaction similar to a special danger zone. The character falls through the wrecked train and ends up getting hit by another train before finally ending up on the second tier of the stage. It's extremely damaging, so avoid getting sent through that at all costs. If the opponent's back is to the train wreck, do everything you can to slam the opponent into the train and score the extra damage.

There's a railing around the edge of the rooftop in the foreground and background. The railing in the background acts as a wall, but the railing in the foreground leads to the second tier of the stage if a character is knocked over it. To the right of the wall-like railing is a brick wall. This partially collapses if a character hits the wall, but it does not inflict more damage than a normal wall hit.

The stairs to the right of the brick wall serve as an invisible barrier. An opponent cannot move back when pressed against the barrier, which potentially allows for unique combos in some situations. Next to the stairs is a small water tower. When a character hits the tower, water flows out. The water here is not considered to be a slippery surface, however.

The second tier of the stage is the lower street level. In the background there's a "B14" sign. Right under the sign is a small area that features another invisible barrier. If you reached the lower tier through the train danger zone, a fallen train car blocks this section. If a character is slammed into the train car (which acts like a wall), it falls to the left and crushes the car at the far end of the stage, creating a new wall. Stay clear of the area around the fallen train car because another train car falls right after it's knocked over, followed by debris that causes a stun if a character is hit. Next to the car is a flaming barrel that inflicts additional damage.

In the foreground is an electrical panel danger zone that causes additional damage if a character is slammed into it. Other than these areas of interest, the lower tier of the Street stage is fairly straightforward. The fences all serve as walls, as does the run-down car in the corner. The stage is relatively small, so always keep your position in mind to avoid walls and the extra damage that goes along with them.

SWEAT

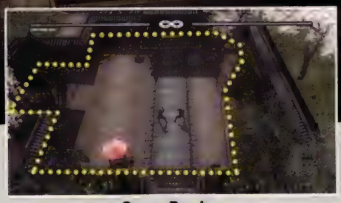
Stage Border

Ceiling	No
Cliffhanger	No
Danger Zone(s)	None
Size	Small
Slippery Surface	No
Slope	No
Special Danger Zone	No
Tag Available	Yes
Tiers	1

The Sweat stage is a boxing ring inside a small gym. The stage is almost identical to the Fighting Entertainment stage except that the ropes are not electrified. It's a relatively small stage, which means that almost any attack that knocks an opponent back will make contact with the ropes. If a character hits the ropes from a moderate distance, he or she bounces back toward the center of the ring. When this happens, the character is stunned, but has the ability to counter during the stun animation. If an opponent is late attempting to counter or Slow Escape out of the stun, take advantage of the situation and go for a combo.

Just like the Fighting Entertainment stage, some characters (Tina, La Mariposa, etc.) have special attacks that can be used on the ropes surrounding the stage. Be careful when pressuring these characters against the ropes because they can climb on top of the ropes to avoid attacks and swing between the ropes with special attacks.

TEMPLE OF THE DRAGON



Stage Border

Ceiling	Yes
Cliffhanger	No
Danger Zone(s)	None
Size	Small
Slippery Surface	No
Slope	No
Special Danger Zone	No
Tag Available	No
Tiers	4 (Sakura stage is the fourth tier)

The Temple of the Dragon stage is comprised of three tiers, with a fourth tier being the Sakura stage. There are a variety of objects scattered throughout each tier of the stage that stun an opponent as they break apart on impact. When this happens, follow with a launcher or something similar to make the most of the situation. The primary thing to note about the Temple of the Dragon is that the floor can be broken multiple times until the characters reach the third and bottom floor of the stage.

On the top floor, where the fight begins, there is an invisible barrier instead of a wall in the corner by the stairs. This means that an opponent cannot move back once pressed against the invisible barrier, but attacks that normally slam a character into the wall will not do so here. If a character is knocked over the railing on the player one side (opposite the stairs), he or she falls down the stairs and the fight continues on the floor below. However, there are pillars in front of the railing. If a character is knocked into any of the pillars, the character will not move down to the level below.

The second floor is very similar to the first. A character can be knocked through the railing on the player one side to get down to the bottom floor. Two solid floor hits also will have the same effect. The pillars on the player one side cannot be broken, so stay in front of them if you don't want to get knocked down to the floor below while your back is to the railing. The background wall has a weapons rack on it that inflicts additional damage.

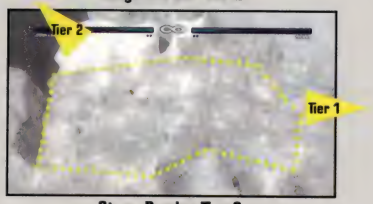
Once you reach the bottom floor, the only way out of this room is through the foreground wall. The stairs act like an invisible barrier, and the wall opposite the weapons rack on this level sends the opponent outside. In fact, you must be careful around the wall in the foreground of the rooms on all three floors. If a character is knocked into the wall, he or she will fly through it, tumble down the stairs, and end up in the Sakura stage below. This inflicts a considerable amount of damage, so stay alert if your back is to this wall. Likewise, if an opponent's back is to the wall, pressure your foe as much as possible to land a hit and send your opponent flying down to the stage below.

THE ENDS OF THE EARTH

Ceiling	No
Cliffhanger	No
Danger Zone(s)	None
Size	Medium
Slippery Surface	Yes
Slope	Yes
Special Danger Zone	No
Tag Available	No
Tiers	Infinite

Stage Border Tier 1

Stage Border Tier 2



Stage Border Tier 3

The Ends of the Earth stage is one of two infinite stages in *Dead or Alive 5*. While the Dojo stage is infinite in size, The Ends of the Earth is infinite via the number of tiers within the stage. There are three tiers that repeat over and over, depending on which side of the stage a character falls from. All three tiers feature large ice structures that act as walls, along with several smaller icy objects that stun an opponent and act as temporary walls that inflict additional damage and crumble on impact.

All areas of this stage are covered with ice and considered to be a slippery surface. That means that every attack will connect as if it were at least a counter hit. Make sure you use this to your advantage while preventing an opponent from taking advantage of it. Low attacks from many characters become especially dangerous on slippery surfaces.

The first tier consists of a slope on the player two side and an ice structure in the background with a faint blue glow in the middle. If a character is knocked off of the player two side, he or she ends up in the second tier. If a character is knocked off of the player one side, the fight continues in the third tier.

Be careful of the slope on the first tier. Some combos change or become harder to pull off depending on which direction you're facing on the slope. If you're going up the slope, the ground is higher, which means the opponent hits the ground faster than normal. If you're going down the slope, the ground is lower, so the opponent is higher in the air, potentially allowing for a more damaging juggle.

The second tier is fairly basic, with the match heading back to the first tier if a character is knocked over the player one side, or moving to the third tier if knocked over the player two side. On the third tier, there's a short wall of icy rocks on the player two side that serves as a partition and a wall, depending on where a character makes contact with the structure. Facing the structure, there's a smaller icy rock on the far right side. This is the only portion of the structure that acts as a partition. When a character is knocked over the partition, the area behind the two characters crumbles and disappears, revealing another cliff.

If a character is knocked over the cliff opposite the partition (neither character crosses the partition), the match moves to the second tier. If a character heads over the edge after both characters have crossed the partition, the match resumes on the first tier.

THE SHOW

Ceiling	No
Cliffhanger	No
Danger Zone(s)	Giant Jack-in-the-Boxes, Giant Rubber Balls, Giant Spring Stoppers, Tigers
Size	Small
Slippery Surface	No
Slope	No
Special Danger Zone	Yes (The Show only)
Tag Available	Yes (Coming Soon only)
Tiers	1

There are three different variations of The Show stage. All three are listed one on top of another on the stage selection screen. It is not possible to move between the three stages, and each stage is comprised of only a single tier.

The Show

This is what most would refer to as the "normal" version of the stage. There's a clown in the background of the stage that serves as a special danger zone. If you're facing the clown and initiate a Power Blow, aim toward the clown to activate the special danger zone and inflict significant damage.

There are three large stars lining the player one and player two sides of the stage. If a character is knocked into one of these stars, the main lights go out and only a spotlight remains on the two characters. At this point, if either character is knocked into any of the stars, he or she is sent flying into the air, bounces off a giant spring stopper, and lands near the center of the stage. It is possible to follow this with a single hit or juggle (with some characters) as the opponent lands.

In the foreground of the stage are several clowns standing on top of giant rubber balls in between several large jack-in-the-box toys. If a character hits the rubber balls or the jack-in-the-box toys, the character bounces higher than a normal wall hit. This allows the offensive player to follow with a full juggle in many cases.

It is important to remember the special attributes on this stage, because this "wall" acts very different than normal walls. A standard wall only allows for a full juggle if the opponent hits the wall while on the ground. Once an opponent is airborne, a wall hit does not allow for a follow-up attack. However, due to the bouncy nature of the jack-in-the-box toys and rubber balls that line this wall, even if an aerial opponent hits the wall, it's still possible to follow with a combo. All other walls on this stage act like normal walls.

The Show Border

The Tiger Show

If The Show is the "normal" version of this stage, The Tiger Show would probably be the most active version. There are four cages around the corners of the stage, and signs on the player one, player two, and foreground walls say, "Showtime". If a character is knocked into one of these signs, the ringleader starts commanding the tigers in the cages to jump through flaming rings and run from one cage to another. There are two tigers, but only one runs at a time. The tigers can run along the side of the stage or through the middle of the stage, depending on which cage they're running to. The tigers are named "Mike" and "Anton", and the ringleader refers to each specifically before the tiger runs saying, "Mike! Ready? Go!" There is a slight pause, then Mike takes action. The same speech happens before Anton runs as well.

The Tiger Show Border

Even after one of the signs is hit, the tigers only run if they're visible on screen. If you cannot see either tiger, they will not run until one of them is visible. However, if at least one is visible and the ringleader commands it to run, even if the camera shifts so the tiger is no longer visible, the tiger will still run. Pay attention to the direction the tiger's cage is facing to determine which direction the tiger is going to run.

The tigers make three or four runs before they stop, but will start running again if another sign is hit. If you get caught in the path of the tiger, it is not possible to block the tiger's attack. However, you can avoid it with a properly timed counter at any height.

There are flaming rings in front of each cage. The rings inflict a small amount of damage if a character hits them, but if a tiger is in the cage when a ring is hit, the tiger runs out and the character is knocked high into the air. Use this opportunity to connect a juggle as the opponent falls to the ground. The same situation occurs when a tiger runs across the stage and hits a character.

Coming Soon Border

Coming Soon

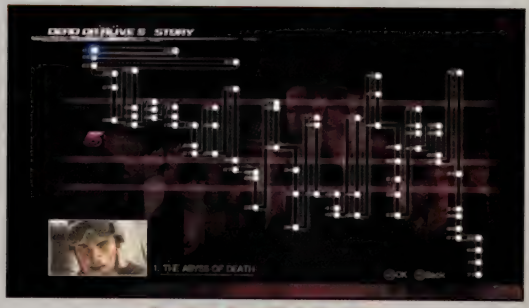
This is the most basic version of the stage. It has no active danger zones, but is surrounded by normal walls on all sides. There's a tiger cage in the foreground on the player one side, but the tiger inside is not a threat.

STORY MODE

The *Dead or Alive 5* story mode is broken up into character segments that must be played in a specific order. Each battle consists of a single round with an optional bonus mission. Completing a bonus mission allows you to earn a title, but a mission is not considered complete unless all parameters are met and the battle is won. If you meet all of the mission parameters, but lose the battle, you must replay the battle and meet all of the mission parameters again in order to complete the mission and earn the title.

In order to continue through the story mode, you must defeat opponents to unlock the next chapter. At the conclusion of each battle, your progress is saved. This allows you to pick up right where you left off at any point in time. It is also possible to replay any of the completed battles in case you missed any titles.

At the beginning of the story mode, the battles are relatively easy. However, as you approach the last few battles, the computer can be a little more difficult to defeat. If you remain blocking, the computer will throw you. If you use the same attack too many times in a row, the computer will counter or evade it. Mix up your attacks and don't remain blocking too long to get through story mode with relative ease.



Complete Story Mode Timeline

NOTE **Most of the battles in story mode are fairly straightforward. This chapter lists all of the battles and provides tips where needed. Please refer to the Character Guide chapter for detailed information on how to fight as each character.**

Prologue

Your Character	Fight Against	Stage	Bonus Mission	Mission Details	Unlocked Item
Mila	Zack	Sweat	Land 5 Punches	Hit Zack with at least five punch attacks.	Title: First Fight
Rig	Bass	Fuel	Land 5 Kicks	Hit Bass with at least five kick attacks.	Title: Broke a Sweat, Title: Welcome to DOA, Chapter: Kasumi

Kasumi

Your Character	Fight Against	Stage	Bonus Mission	Mission Details	Unlocked Item
Kasumi	Lisa	Street (lower tier)	Land 3 High Strikes	Hit Lisa with at least three high attacks.	Title: Combo
Kasumi	Ayane	Street (upper tier)	Land 3 Mid Strikes	Hit Ayane with at least three mid attacks.	Title: Body Blow
Kasumi	Bayman	The Ends of the Earth	Land 3 Low Strikes	Hit Bayman with at least three low attacks.	Title: Down & Dirty, Chapter: Ayane

Ayane

Your Character	Fight Against	Stage	Bonus Mission	Mission Details	Unlocked Item
Ayane	Hitomi	Primal	Block 5 Strikes with Standing Guard	Block at least five attacks in a standing position.	Title: Just Guard
Ayane	Eliot	Home (outside)	Block 10 Strikes with Standing Guard	Block at least ten attacks in a standing position.	Title: Good Guard
Ayane	Bayman	The Ends of the Earth	Block 3 Low Strikes with Crouching Guard	Block at least three low attacks in a crouching position.	Title: Wall of Steel, Title: Kunoichi, Chapter: Kokoro

Kokoro

Your Character	Fight Against	Stage	Bonus Mission	Mission Details	Unlocked Item
Kokoro	Lisa	Scramble (lower tier)	Block and Throw 3 Times	Block an attack and punish with a throw at least three times.	Title: Wheee
Kokoro	Jann Lee	Temple of the Dragon	Low Block and Throw 2 Times	Block a low attack and punish with a throw at least two times.	Title: Great Grappling
Kokoro	Akira	Sakura	Hold 3 Mid Punches	Use a successful counter against at least three mid punches.	Title: Hold Rookie, Title: Maiko, Chapter: Mila, Playable Character: Akira Yuki

Mila

Your Character	Fight Against	Stage	Bonus Mission	Mission Details	Unlocked Item
Mila	Tina	Sweat	Tech Roll 3 Times	Get knocked to the ground and tech roll in any direction at least three times.	Title: In Training
Mila	Brad	Sweat	Land 2 Rising Kicks	Get knocked to the ground and perform two wake-up kicks as you get up.	Title: Roll Technician
Mila/Tina (tag)	Brad/Eliot (tag)	Sweat	Do 2 Tag Throws	Perform at least two neutral throws (T) while your partner is still alive.	Title: Get a Partner, Title: Champ, Chapter: Tina

TIP **The best way to obtain the In Training and Roll Technician titles is to fight like normal until the opponent has roughly 25 percent of his or her health remaining. At this point, let Tina or Brad knock Mila down and attempt the requirements needed for each title. If you try to go for these titles at the start of each battle, you will take considerable damage and may have difficulty winning the fight.**

Tina

Your Character	Fight Against	Stage	Bonus Mission	Mission Details	Unlocked Item
Tina	Zack	Street (lower tier)	Hold 3 Low Strikes	Use a successful hold against at least three low attacks.	Title: Not Luck... Skill
Tina	Sarah	Sweat	Hold 3 High Strikes	Use a successful hold against at least three high attacks.	Title: Sticky Hands
Tina	Mila	Fighting Entertainment	Hold 3 Mid Kicks	Use a successful hold against at least three mid kicks.	Title: Comeback, Title: Diva, Chapter: Zack, Playable Character: Sarah Bryant

Zack

Your Character	Fight Against	Stage	Bonus Mission	Mission Details	Unlocked Item
Zack	Jann Lee	Primal	Land a Strike During a Wall Stun	Knock Jann Lee into a wall before launching him into the air, then follow with at least one attack before he hits the ground.	Title: Wall Magician
Zack	Brad	Street (lower tier)	Land a Power Blow	Use a successful Power Blow.	Title: Outta Here
Zack	Tina/Mila (tag)	Fighting Entertainment	Escape 3 Combo Throws	Press T to escape at least three combo throws.	Title: I Won't Lose, Chapter: Rig

TIP **In the tag team match against Tina and Mila, the best way to earn the title is to fight as you normally would until Mila is tagged in. At this point, KO Mila as quickly as possible. With Mila out of the picture, fight Tina until she is left with roughly 25 percent health, then hold block (P) until she attempts a combo throw. When this happens, break the combo throw at the first opportunity, then repeat the process until you earn the title. Under most circumstances it's much easier to earn the title against Tina compared to fighting Mila.**

Rig

Your Character	Fight Against	Stage	Bonus Mission	Mission Details	Unlocked Item
Rig	Christie	Fuel	Hold 2 Mid Punches in Critical Stun	Use a successful counter against at least two mid punches while Rig is stunned.	Title: Comeback
Rig	Jann Lee	Fuel	Hold 2 Mid Kicks in Critical Stun	Use a successful counter against at least two mid kicks while Rig is stunned.	Title: Never Give Up
Rig	Eliot	Fuel	Hold 2 Low Strikes in Critical Stun	Use a successful counter against at least two low attacks while Rig is stunned.	Title: Reading Moves, Title: Naughty, Chapter: Bass

TIP **For all three of Rig's matches, fight like normal until the opponent is down to roughly 25 percent health, then use slow attacks (K P) or throws to allow the opponent to land a counter hit and stun Rig immediately. Once Rig is stunned, attempt to counter the opponent's attacks until you earn each title.**

Bass

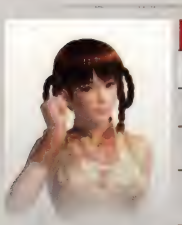
Your Character	Fight Against	Stage	Bonus Mission	Mission Details	Unlocked Item
Bass	Rig	Fuel	Do a Strike Throw	Hit Rig with the throw portion of ↘ P+K T.	Title: Never Let Go
Bass	Zack	Dead or Alive	Do 2 Air Throws	Stun Zack, then use ← P P followed by ↘ ↘ P to launch him into the air. While Zack is in the air, use T to connect with an air throw.	Title: First Air Throw
Bass	Tina	Dead or Alive	Do 2 Combo Throws	Connect with at least the second portion of any one of Bass's combo throws at least two times.	Title: Sticky Hands, Title: Guard Throw, Title: Carnivore, Chapter: Brad Wong

Brad Wong

Your Character	Fight Against	Stage	Bonus Mission	Mission Details	Unlocked Item
Brad	Eliot	Home	Land 3 Back-Turned Strikes	Press ← ← P to enter Brad's back-turned stance, then connect any three attacks from this position.	Title: I See All
Brad	Eliot	Home (outside)	Land 3 Lying Strikes	Press ↓ P+K to enter Brad's lying stance, then connect any three attacks from this position.	Title: Bedtime
Brad/Eliot (tag)	Leifang/ Hitomi (tag)	Coming Soon	Do a Tag Combo	Stun or launch the opponent, then immediately tag in your partner and connect at least one attack while the opponent is stunned or still in the air.	Title: Keep 'em Guessing, Title: Unemployed, Chapter: Eliot

Eliot

Your Character	Fight Against	Stage	Bonus Mission	Mission Details	Unlocked Item
Eliot	Christie	Fuel	Land 3 Sidestep Strikes	Perform the universal side step, then press P or K to hit Christie with one of Eliot's side step attacks at least three times.	Title: Apprentice
Eliot	Kokoro	Dead or Alive	Land Sunsho 3 Times as a Counter Hit	Hit Kokoro with Eliot's Sunsho (↖ P) at least three times as a counter hit, or while Kokoro is stunned.	Title: Obvious
Eliot	Brad	Home (outside)	Land 3 Ground Strikes	Knock Brad to the ground, then press ↓ P to hit Brad before he stands up. ↓ P must connect at least three times while Brad is grounded.	Title: Follow Up, Title: Real Man, Chapter: Leifang, Playable Character: Gen Fu



Leifang

Your Character	Fight Against	Stage	Bonus Mission	Mission Details	Unlocked Item
Leifang/ Hitomi (tag)	Zack	Coming Soon	Do 2 Character Specific Holds	Use Hitomi's punch parry or any of Leifang's advanced counters successfully against Zack at least two times.	Title: Genius
Leifang	Hitomi	Sanctuary	Do 2 Expert Mid Punch Holds	Use Leifang's expert mid punch counter (→ ← P) successfully against Hitomi at least two times.	Title: Good with Holds
Leifang	Mila	Sweat	Do 2 Expert Mid Kick Holds	Use Leifang's expert mid kick counter (← → K) successfully against Mila at least two times.	Title: Expert Hold, Title: Loaded, Chapter: Hitomi

Hitomi

Your Character	Fight Against	Stage	Bonus Mission	Mission Details	Unlocked Item
Hitomi	Mila	Dead or Alive	Do a 5-Hit Combo	Launch or stun Mila, then use P P → P K or a similar combo to achieve at least a 5-hit combo.	Title: It's On Now
Hitomi	Eliot	Dead or Alive	Do a 7-Hit Combo	Launch Eliot with ↘ ↘ P, then follow immediately with ← K P P P P to achieve a 7-hit combo.	Title: Combo Rookie
Hitomi	Hayate	Fuel	Do a 10-Hit Combo	Stun Hayate with → P+K, then follow with ↗ P to extend the stun, ↘ P to extend it one more time, then ↘ ↘ P to launch. As soon as Hayate is airborne, use ← K P P P P to achieve a 10-hit combo.	Title: Critical Combo, Title: Innocent, Chapter: Jann Lee

Jann Lee

Your Character	Fight Against	Stage	Bonus Mission	Mission Details	Unlocked Item
Jann Lee	Zack	Primal	Hold an Unblockable Attack	Use a high counter successfully against Zack's unblockable (charge) attack.	Title: Gotcha
Jann Lee	Leifang	Dead or Alive	Land an Unblockable Attack	Hit Leifang with Jann Lee's K.	Title: One-Hit Wonder
Jann Lee	Bass	Dead or Alive	Blow an Opponent into a Wall	Stand a moderate distance away from the ropes, then use P to bounce Bass off of the ropes.	Title: Bouncer
Jann Lee	Hitomi	Dead or Alive	Land an 8-Hit Combo on a Back-Facing Opponent	Hit Hitomi with a counter hit ⇐ H+K to initiate a Limbo stun (must be in closed stance) and turn Hitomi around. As soon as she's in a Limbo stun, launch her with ↘ P, then follow immediately with P P ⇨ P, and then P P P ⇨ P to achieve a 9-hit combo (one more hit than required).	Title: Dragon, Chapter: Hayabusa

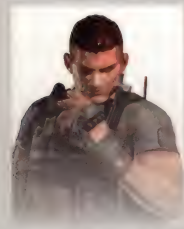
Hayabusa

Your Character	Fight Against	Stage	Bonus Mission	Mission Details	Unlocked Item
Hayabusa	Hayate	Sakura	Do an Izuna Drop	Fully complete a successful Izuna Drop (T · T · T) at least one time.	Title: Ultimate Ninja
Hayabusa	Lisa	Scramble (upper tier)	Knock Your Opponent Down from a Cliffhanger	Initiate a cliffhanger by knocking Lisa into the steel beams after the first stage shift.	Title: Cliffhanger Strikes
Hayabusa	Zack	Street (upper tier)	Do a Senko-Izuna	Press ⇨ ↖ H · ↙ H · ↓ H to counter high attacks with a Senko-Izuna advanced counter.	Title: Comeback Artist, Title: Purveyor of Antique Sundries, Chapter: Kasumi: Part 2

Kasumi: Part 2

Your Character	Fight Against	Stage	Bonus Mission	Mission Details	Unlocked Item
Kasumi	Rig	Fuel	Trigger a Critical Burst	Use ↑ K to stun Rig, then follow with ⇨ ⇨ P, then ⇨ P while he's stunned, and finish with ⇦ P+K to initiate a Critical Burst.	Title: First Burst
Kasumi	Lisa	Lab	Follow up During a Critical Burst	Use ↑ K to stun Lisa, then follow with ⇨ ⇨ P, and then ⇨ P while she's stunned. Use ⇨ P+K to initiate a Critical Burst, then hit Lisa with any attack during the Critical Burst stun.	Title: Saw it Coming
Kasumi	Alpha-152	Depth	Hit a Special Danger Zone	Destroy one of the generators to make the stage begin to fall, then hit Alpha-152 with a Power Blow (⇦ P+K) and aim at the special danger zone.	Title: Hayate, Title: Mugen Tenshin, Chapter: Bayman

TIP **To connect a Power Blow and hit the special danger zone, use the Critical Burst combo, then execute a Power Blow.**



Bayman

Your Character	Fight Against	Stage	Bonus Mission	Mission Details	Unlocked Item
Bayman	Hayate	Hot Zone	Do 3 High Offensive Holds	Use Bayman's ⇨ ⇨ T successfully at least three times.	Title: Offensive Hold
Bayman	Zack	Hot Zone	Do 3 Low Offensive Holds	Use Bayman's ↘ T successfully at least three times.	Title: Go Low
Bayman	Christie	Fuel (bottom tier)	Do a Ground Throw	Hit Christie with ⇦ P K to launch her into the air, then press P+K to slam her to the ground. Once she's grounded, press ↓ T to connect a ground throw.	Title: Thrilling Throws, Chapter: Helena

Helena

Your Character	Fight Against	Stage	Bonus Mission	Mission Details	Unlocked Item
Helena	Christie	Fuel	Throw a Sidestepping Opponent	Use a throw to hit Christie when she attempts a side step.	Title: Like a Butterfly
Helena	Kokoro	Fuel	Strike a Sidestepping Opponent	Use a tracking attack (⇨ P P) to hit Kokoro when she attempts a side step.	Title: Like a Bee
Helena	Lisa	Arrival	Escape an OH and Throw	Crouch to avoid Lisa's high offensive hold, or remain standing to avoid Lisa's low offensive hold, then immediately use a throw to catch Lisa during her recovery.	Title: Guaranteed Punishment, Title: Prima Donna, Chapter: Hayate

TIP To get the title against Christie, use a jab (P), then immediately follow with a throw. In many cases, Christie will try to side step as soon as Helena attacks with the jab. Against Kokoro, use the same strategy, but instead of a throw, use ⇨ P P after a jab.

TIP Against Lisa, remain standing and hold K to block. As soon as Lisa attempts an offensive hold, fuzzy guard (⇘ K) or crouch to go under the offensive hold, then use a neutral throw (T) as Helena rises.

Hayate

Your Character	Fight Against	Stage	Bonus Mission	Mission Details	Unlocked Item
Hayate	Bayman	Fuel (bottom tier)	Do 3 Hi Counter Strikes	Hit Bayman with an attack at least three times as he attempts a throw.	Title: Triangle System
Hayate	Kasumi	Fuel (bottom tier)	Do 3 Hi Counter Throws	Hit Kasumi with a throw at least three times as she attempts a counter.	Title: Keep It Up
Hayate	Rig	Depth	Do 2 Hi Counter Holds	Connect at least two counters with hi counter timing.	Title: Fast as Lightning, Chapter: True Kasumi

True Kasumi

Your Character	Fight Against	Stage	Bonus Mission	Mission Details	Unlocked Item
Kasumi	Christie	Depth	Land a 2-Hit Combo Juggle	Launch Christie into the air, then hit her at least twice before she lands.	Title: Just Hit P
Kasumi	Rig	Lab	Land a 3-Hit Combo Juggle	Launch Rig into the air, then hit him at least three times before he lands.	Title: Juggling Trainee
Hayabusa	Kasumi Clone	Lab	Land a 5-Hit Combo Juggle	Launch the Kasumi clone into the air, then hit her at least five times before she hits the ground.	Title: Juggler
Hayate/ Ayane (tag)	Kasumi Clone/ Hayabusa Clone (tag)	Lab	Do a Tag Power Blow	When Hayate and Ayane are below 50 percent health, connect a Power Blow, then tag in your partner during the animation to perform a Tag Power Blow.	Title: You're In, Title: Let's See How Strong You Are
Kasumi	Kasumi Clone/Ayane Clone/Hayabusa Clone/Hayate Clone	Lab	Land a Power Blow During a Critical Burst	Place the opponent in a Critical Burst stun, then execute a Power Blow.	Title: Power Blow Combo, Title: My Battle Never Ends, New Costume: Kasumi, New Stage: Lab

TIP As Kasumi, launch the opponent into the air with any one of her launching attacks (⇧ K during a stun), then follow with any of her punch combos (P P P P) to obtain the first two titles. As Hayabusa, launch the opponent into the air (⇧ K during a stun), then follow with his P P K K K combo to obtain the third title.

NOTE In the fights against the clones in tag mode, the clones do not tag in and out conventionally. Instead, they simply morph from one clone to another.

TRAINING MODE

Training Mode is the first step toward becoming a top player in any fighting game. This is where you must hone your skills and learn how to defend against and attack your opposition. The Training Mode in *Dead or Alive 5* is extensive, offering a plethora of options to *Dead or Alive* players of any skill level. However, because of this mountain of options, it isn't hard to get lost or not understand all of the options available. This chapter covers everything in Training Mode so you can make the most of it on your path to becoming a great player.

TIP **Many of the Training Mode menus and options have shortcut commands to go right to them instead of navigating the entire menu. Use these shortcuts to quickly and easily get to the section or option you desire.**

TRAINING SETTINGS

The Training Settings menu is where you'll spend most of your time when you're not actively training with a character. This is where you adjust the settings of the training dummy, as well as general options such as setting counter hit status, turning Power Blows and danger zones on and off, or providing practice during online latency.

TIP **Any time you enter the Training menu, the Training Settings menu is highlighted, but not selected. This can be confusing at first because you may assume you're already in the Training Settings menu and try to scroll through the options. Just remember that you must select the Training Settings option before you can scroll through the menu, despite how things may appear.**

COM ACTION AND COM REACTION

- **COM Action Shortcut:** SELECT + ■ / L2 + ✕
- **COM Reaction Shortcut:** SELECT + ▲ / L2 + Y

The COM Action and COM Reaction options control what the training dummy does as its initial action (COM Action) and secondary action (COM Reaction). The initial action is what the training dummy does from a neutral position. If you select Guard, the dummy will block until you interact with it. If you select Throw, the dummy will throw continuously until you interact with it.

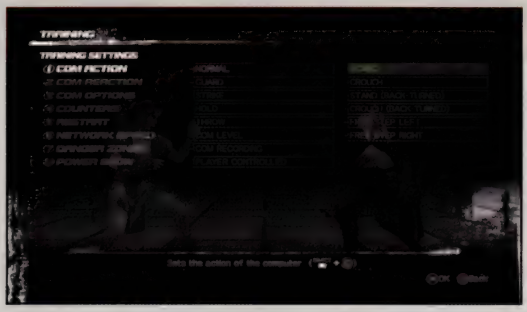
The secondary action is what the dummy does after you interact with it. For example, if you set COM Action to Throw and COM Reaction to Guard, the dummy will throw repeatedly until you interact with it by attacking. As soon as the dummy is attacked, it switches to the secondary command and blocks for a short period. As long as you continue to attack, the dummy will continue to block. Once there's a short delay, the dummy will go back to the first action and start to throw again.

These two options are best used to create specific situations for testing purposes. For example, if the dummy is set to Guard as COM Action and Throw as COM Reaction, it will block your attacks until it is no longer forced to block, then it will throw immediately. What this means is that if you attack with a natural combo (2-in-1, 3-in-1, etc.), it will not attempt to throw until after the natural combo completes. However, if you use a normal combo, it will throw as soon as possible after blocking the first attack, whether you stop attacking or not.

This is also a good way to practice fuzzy guarding. Set the COM Action to Guard and the COM Reaction to Throw, then use an attack that leaves your character at -5 when blocked. Immediately after the dummy blocks your attack, it will attempt a neutral throw. If you get caught by the throw, you did not fuzzy guard properly or fast enough. If your character quickly ducks under the throw attempt, you fuzzy guarded properly.

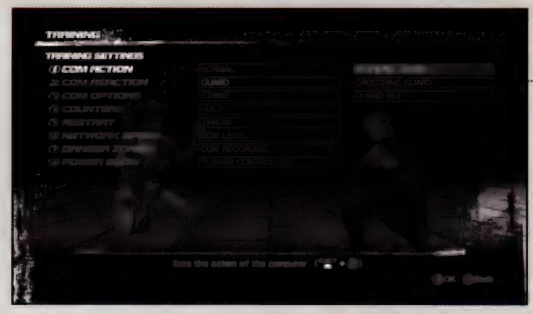
Another good way to utilize this option is by practicing frame traps. Set the COM Action to Guard and the COM Reaction to Strike (a high punch). Use an attack that leaves your character at 0 or advantage when blocked, then try various attacks to see if your attack beats out the dummy's attack. These are just some of the variety of setups and techniques you can practice with the COM Action and COM Reaction settings.

NORMAL



The Normal selection allows you to set the training dummy to stand or crouch without taking any additional actions. This should be your default setting if you want to practice combos or anything else that does not require the dummy to interact with you. If you're practicing combos, it's usually best to do so with the Recovery feature turned on. This can be found under COM Options.

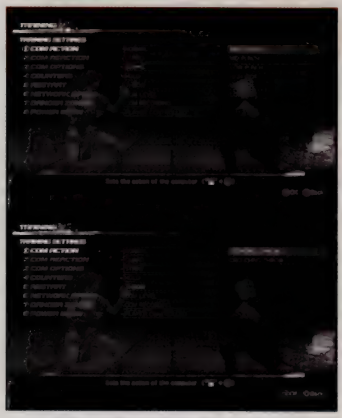
GUARD



Set the dummy to Guard and it will block your strikes. You can set the dummy to block only high and mid strikes (standing guard), only low strikes (crouching guard), or all strikes. With only the COM Action set to Guard, as soon as the dummy is free to stop blocking, it will do so. Essentially, if it blocks anything other than a natural combo, it will stop blocking after the first attack. If only COM Reaction is set to Guard, as soon as the dummy is free to block, it will do so until you stop attacking, then it will return to the action you have set as COM Action.

The Guard option is mainly used to test frame data for a blocked attack. Set both COM Action and COM Reaction to Guard All and the dummy will never stop blocking. This setting is very good for testing guaranteed attacks after a guard break or a throw that leaves you at advantage.

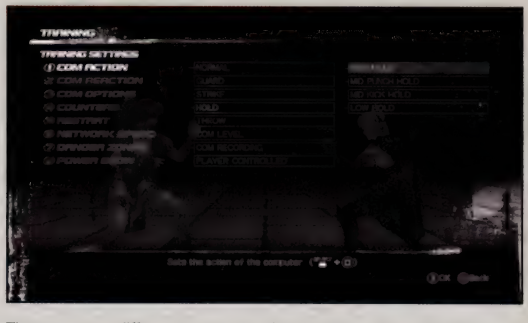
STRIKE AND THROW



You can set the dummy to attack with a punch, kick, or throw at any height. In most cases, the dummy will select the fastest punch, kick, or throw for the selected character. For example, if you choose to have the dummy attack with a high punch, the dummy will use the character's basic jab (P).

With the dummy set to Strike as COM Action, it will continuously attack with the same strike or throw over and over again. Set the dummy to Strike or Throw as the COM Reaction and it will only attack after you interact with it. For example, if you want the dummy to attack immediately after you attack, set the COM Action to Normal or Guard, then attack. As soon as the dummy is able to attack, it will try to strike or throw you.

HOLD



There are two different settings in Training Mode for making the dummy use a hold. This setting instructs the dummy to use a hold as soon as it's out of a stun. This setting does not instruct the dummy to hold during a stun. You can set the dummy to use a hold at any height, with an option for mid punches or mid kicks.

With COM Action set to Hold, the dummy will continuously attempt a hold. If COM Reaction is set to anything other than Normal, the dummy will shift to the secondary action as soon as you interact with it. If you set COM Reaction to Hold, the dummy will attempt to hold as soon as it can (outside of a stun) after you interact with it.

For example, with COM Reaction set to Hold, and COM Action set to Normal, if you attack the dummy, it will hold as soon as possible after your attack, unless the attack stuns the dummy. In this instance, the dummy will attempt a hold as soon as it is free of the stun.

COM LEVEL

This option allows you to fight against the computer at varying difficulty settings. This is essentially the same as playing through arcade mode, but the fight doesn't end until you change the settings or exit Training Mode.

COM RECORDER

- **Record Shortcut:** SELECT + L2 / + R2
- **Replay Shortcut:** SELECT + L1 / + R1

While the many options available in Training Mode allow you to create a number of different situations to practice with and against, the COM Record option makes up for any situations you may have difficulty recreating elsewhere in Training Mode.

When COM Record is activated, you take control of the dummy and can perform any and all actions for a limited time. You can then use COM Replay to instruct the dummy to play back the actions you just recorded over and over again. This feature allows you to recreate almost any situation, no matter how specific it may be.

For example, if you want to practice sidestepping in the middle of a series of attacks, record the dummy performing the attacks in question, then play the recording back and try to side step. If you want to verify if a strike is punishable if it's blocked, have the dummy execute the strike, then block or attack with another strike. If you're testing a throw punishment, have the dummy attack with a strike. If you're testing strike punishment, record the dummy blocking after the attack.

The abilities of the record feature are nearly endless and should be one of the most used features in Training Mode if you aspire to be a high-level player. It is especially useful once you have a solid grasp on your character of choice and are learning how to defend against other characters, or simply testing your own strategies to determine how an opponent can escape a specific situation.

PLAYER CONTROLLED

Using the Player Controlled setting allows a second person to take control of the dummy. This is useful for testing setups and tactics without using the record functionality in Training Mode. This also allows players to battle without worrying about round count, matches, or health bars.

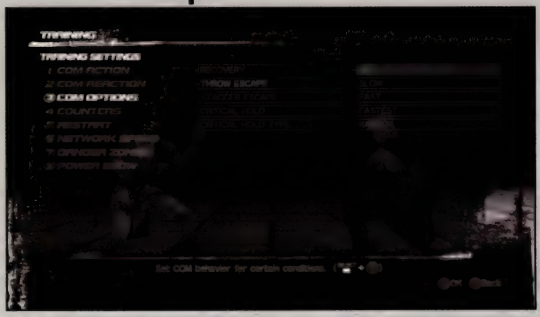
COM OPTIONS

- **Shortcut:** SELECT + ● / + B

Recovery

With the Recovery setting toggled on, the dummy will tech off the ground as quickly as possible. This is useful for testing setups for guaranteed ground throws with characters such as Bayman or Bass. It also makes combo practice move along a little faster because you don't have to wait for the dummy to get up after being knocked to the ground.

Throw Escape



When Throw Escape is on, the dummy escapes combo throws and neutral throws when possible (not all combo throws are escapable). This setting can be adjusted from Slow up to Fastest, with several settings between. The speed of the escape does not make a difference for neutral throws, but it does for combo throws.

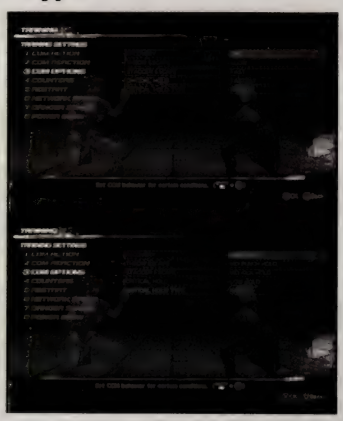
All characters with escapable combo throws can make the throw inescapable with extremely precise timing. If you're having difficulty getting the timing down, start with a slower escape speed, and work your way up until the dummy can no longer escape your combo throws. Keep in mind, the timing for an inescapable combo throw is fairly difficult to master.

Stagger Escape

The Stagger Escape setting determines if the dummy attempts to Slow Escape out of a stun, and how fast this escape happens. This setting is mainly useful to determine what attacks are guaranteed to connect after an unholdable Sit-Down or Stumble stun. Both of these stuns can be Slow Escaped, which means that some attacks that may be guaranteed to connect if the opponent does not Slow Escape can be blocked or countered if the opponent Slow Escapes fast enough.

For example, set COM Reaction to Guard or Hold (at the height of the follow-up attack you want to test), then set Stagger to Fastest. Put the opponent in an unholdable stun, then try the desired follow-up attack. If the dummy blocks or counters, the attack is not guaranteed.

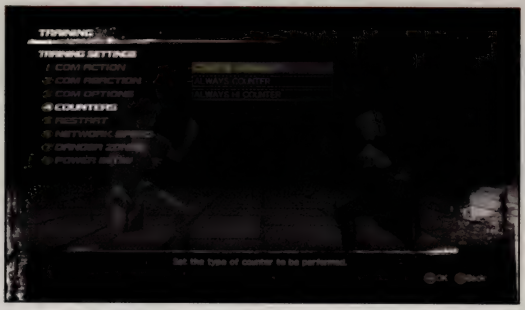
Critical Hold and Critical Hold Type



There are two different hold hold options in the Training Settings menu. The Hold option under COM Action and COM Reaction instructs the dummy to use a hold at any height as soon as possible, but not during a stun. This Critical Hold option also instructs the dummy to hold as soon as possible, but only during a stun.

In most cases, if you want to determine if an opponent can hold during a specific situation, it's best to use both hold hold settings to cover all of your bases. However, the Critical Hold option allows you to set how fast the dummy holds, which can be helpful in mimicking how quickly a human opponent may hold. On the Fastest setting, the dummy holds as soon as possible during a stun, with absolutely no hesitation. As soon as the dummy can hold, it will hold.

COUNTERS



This option allows you to set the hit status of your character's attacks. When set to Normal, all of your character's attacks connect as a normal hit. When set to Counter or Hi Counter, all of your character's attacks connect as a counter hit or hi counter hit respectively.

This is advantageous because some attacks have different properties depending on the hit status. For example, an attack may cause a Sit-Down stun as a counter hit, but a standard critical stun as a normal hit.

RESTART

- **Shortcut:** SELECT + R2 / L3 + R3

This option resets the stage and both characters back to their original positions at the very beginning of a match. This will probably be your most used shortcut because it comes in handy often. While it's recommended to practice on the Dojo stage unless you need to practice something that requires walls or a danger zone of some sort, if you're on any other stage it's very beneficial to be able to reset the stage and characters. If you drop down to an unwanted tier, get stuck too close to a wall, or have some other circumstance that you can't easily get out of, the ability to reset things will come in handy.

NETWORK SPEED

If your main form of practice is through the online mode of play, the Network Speed option should be very beneficial. It mimics the input lag and latency that is inherently present when playing online. You can adjust the setting from 5 bars, which is a very good connection, down to 1 bar, which is a bad connection. It is also possible to set it to Same as COM Action, which removes all traces of latency and plays as though you were playing another person sitting next to you in the same room.

DANGER ZONES AND POWER BLOW

You can toggle these two settings on or off as needed. Danger Zones defaults to the on setting, while Power Blow is off by default. Turning danger zones off here is the same as turning them off on the stage select screen. No additional damage is inflicted by explosive walls or anything similar. Instead all wall hits act as a normal wall hit in terms of the damage inflicted.

When Power Blow is on, it allows your character to use Power Blows at will. Unlike a normal match, there's no limit to the number of times you can use a Power Blow in Training Mode. This is useful for learning the shortest charge time for a Power Blow, and connecting it after a Critical Burst stun.

VIEW MOVE LIST, CONTROLLER, FIGHT SCREEN INFO, AND OTHER SETTINGS

These are the same in Training Mode as they are elsewhere in the game. View Move List simply displays your character's move list. The Controller option allows you to adjust your controller configuration. Fight Screen Info allows you to display either character's move list on screen while both characters are active, or switch to the technical readout for a look at frame data and other attack details. Other Settings allows you to adjust your side step preference, audio volume, and other miscellaneous settings.

BEGIN COMMAND TRAINING

In addition to unlocking titles and other goodies, command training allows you to go through a character's entire move list one attack at a time. This is a great way to get a feel for a character you're trying out for the first time.

CHARACTER GUIDE

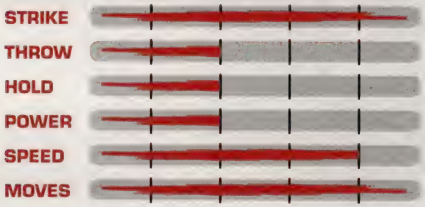
This character guide is not meant to be the definitive source of all information on every character in *Dead or Alive 5*. As more people play the game and more tournaments are held, the strategies for each character evolve at the highest level. This chapter is meant to be a starting point for novice and intermediate players to obtain a general understanding of how each character should be played. Advanced players should use the frame data listed in this chapter to refine their gameplay and learn what has changed since the last installment in the series.

CHAPTER ESSENTIALS

CHARACTER RATINGS

The character ratings are exactly as they appear in the game and are more of a general overview of a character's strengths and weaknesses than anything else. These should not be taken as fact, just more of a suggestion.

Rating



Strike: The effectiveness of a character's punches and kicks.

Throw: The effectiveness of a character's throws.

Hold: The effectiveness of a character's counter holds.

Power: How damaging a character is with his or her strikes and throws.

Speed: The average speed of a character's attacks.

Moves: The versatility of a character's move list.

NOTE **Characters are rated on a scale of 1 to 5, with 1 being the lowest score and 5 being the highest.**

PRIME ATTACKS

While each character has upward of 100 attacks, the attacks in this section are the stand-out strikes that really define the character. These are the best strikes for the character and should be used more often than most other attacks. There are some exceptions, and not every stand-out attack is listed in this section, but it gives you a good starting point as you learn a character.

Critical Burst: Every character has at least one Critical Burst attack, and some have more. This section covers the Critical Burst attack and how best to use it.

Safe: Using safe attacks is a staple among top *Dead or Alive* players. This section lists each character's best safe attacks. Keep in mind, throws are the primary punishment in *Dead or Alive 5*, and grappler characters have faster throws than other characters. This means that some attacks listed in this section are not safe against grapplers, but remain safe against everyone else.

Frame Advantage: Safe attacks are useful for avoiding punishment, but frame advantage attacks are ideal for continuing offensive pressure. Each character has a very limited number of frame advantage attacks, so pay close attention to the attacks listed in this section and how best to use them.

Crush: Attacks that evade highs or lows are extremely effective in *DOA5*. This section lists some of the attacks that tech crouch under high attacks or tech jump over low attacks.

Whiff Punishment: Controlling space is an important part of the game, but if you can't capitalize on it, the effectiveness is limited. This section lists multiple attacks that are ideal for whiff punishing, so that when an opponent whiffs an attack, you know how to make the most of the situation.

TIP **Character sections should be read as a whole, not as individual parts. If you only read the offensive and defensive strategy sections, you won't have a full understanding of the character's abilities. Likewise, if you only read the attack breakdowns, you won't fully understand how the character is played.**

COMBOS

Combos in *Dead or Alive* are not as simple as combos in some other fighting games. In most cases, an opponent can use a counter while stunned and almost any time he or she is not in the air. Because of this, it's not possible to simply list each character's best combos. Instead, combo charts have been created that display the best options for each situation during a combo. Use these charts to vary your combos and keep the opponent guessing when and what height to counter. It is important to remember that these charts do not list every single option because, in theory, it's possible to use almost any attack to extend a combo. The listed options are the best choices for each character.

Stun: Any attack that stuns an opponent.

Extend: Attacks that will extend the stun at least one more hit. These should be used up to three times in most situations. Any more than that and the opponent will cross the maximum stun threshold.

Unholdable: Attacks that cause an unholdable stun.

Launcher: Attacks that launch an opponent during a stun.

Juggle: The recommended juggle options after a launcher. Some juggles may only work at certain launch heights, based on when the launcher is used during a combo.

Wall Hit: The point in a wall combo when an opponent initially hits the wall.

WALL COMBOS

	STUN OPPONENT
WALL HIT	
WALL COMBO	

THROW COMBOS

THROW	(with Akira's back to the wall)

TIP **In some cases you may want to skip the Critical Burst portion of a combo, or only extend a combo one time. In these cases, simply jump down to the launcher section and continue from there. The order of the charts is a recommendation. During a battle it is not always ideal to follow the chart explicitly, especially against an opponent who may counter more often than not.**

FRAME DATA

DOA5 runs at 60 frames per second. Think of the basic element of frame data as a way to calculate the speed of each attack. If an attack executes in 10 frames, that means it takes 1/6 of a second from the moment you input the command to the moment the attack makes contact with an opponent. In addition, after an attack makes contact, there's a period of time before you can perform another action. This is referred to as the recovery of an attack. If an attack has too much recovery, it is deemed "unsafe" and the opponent may be able to hit you before you can block or evade the attack.

Frame data is not for everyone. It is an extremely technical aspect of the game that is generally reserved for only the most dedicated tournament players. It tells you exactly how fast each attack is. It also tells you how much recovery each attack has after a block, hit, or miss. In addition, it offers insight into various attributes of an attack, such as evasive ability, as well as provides information about whether an attack leads into a specific stance.

FRAME DATA AND MOVE LIST

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-		H	10(2)10	10	High Punch				Cr(39-31)
Hachimon Kaida		HM	12(2)22	15	Mid Punch	-8	-1	Cr(27-19)	Cr(27-19)
Kansuitai		HH	14(2)24	30	High Kick	-12	Cr(2--2)	Cr(2--2)	Cr(2--2)
Kansuitai Cancel		H-	11	-	-	-	-	-	-
-		H	10(2)10	10	High Punch				Cr(39-31)
Hachimon Kaida		(HM)	12(2)22	15	Mid Punch	-8	-1	Cr(27-19)	Cr(27-19)
Kansuitai		HH	14(2)24	30	High Kick	-12	Cr(2--2)	Cr(2--2)	Cr(2--2)
Kansuitai Cancel		H-		-	-	-	-	-	-
-		M	16(2)24	18	Mid Punch	-4		Cr(25-17)	Cr(25-17)
-		M-	26	-	-	-	-	-	-
-		MH	19(2)21	10	High Punch	GB(10)	-1	-3	Cr(28-20)
Anshou Chouchu		M(HM)	16(2)26	24	Mid Punch		LNC	LNC	LNC
-		ML	24(4)22	18	Low Kick	-17	Cr(14-8)	Cr(14-8)	Cr(14-8)
Hakkaku Chuten	(When Hit)	Attack Throw	-	40	-	-	-	-	-
Choushinchu		MM	10(3)26	24	Mid Punch		Cr(22-14)	LNC	LNC
Rimon Chouchu		M	12(2)23	24	Mid Punch	-5		Cr(26-18)	Cr(26-18)
Yakuho Chouchu		M	14(2)23	25	Mid Punch	-5	KND	LNC	LNC
-		H	15(2)21	14	High Punch	-2	Cr(13-8)	Cr(13-8)	Cr(13-8)
Sayu Kaikyu		HH	15(2)29	14	High Punch	-3	KB	KB	KB
Jirou Tanzan		HM	20(3)23	24	Mid Punch	-5	Cr(25-17)	BNC	BNC
Jouho Senshou		H	14(2)20	26	High Punch	1	KND	KND	KND

Name: This is the name of the attack, as seen in the move list. Some attacks listed in the frame data tables do not have an official name and have therefore been given an unofficial name.

Notation: The input for the attack.

Height: The height at which the attack connects.

Damage: The damage inflicted by an attack as a normal hit. Damage is multiplied if the attack connects as a counter hit or as a hi counter hit.

Execution: The speed of an attack along with the active frames and recovery frames if an attack whiffs and hits nothing.

Normal Hit: The recovery of an attack if it connects as a normal hit in relation to the opponent's recovery.

Counter Hit: The recovery of an attack if it connects as a counter hit in relation to the opponent's recovery.

Block: The recovery of an attack if it's blocked in relation to the opponent's recovery.

Critical Damage: The stun damage inflicted toward the stun threshold by an attack that connects during a normal hit combo while an opponent is stunned.

Tracking: States if the last attack listed in the Notation column tracks (yes or no).

Notes: Any additional information about the last attack listed in the Notation column.

Frame Data Abbreviation Key

Abbreviation	Term
BKO	Bokuho Stance
BT	Back-turned Stance
CAR	Carrera Stance
CB	Critical Burst
DUK	Ducking Stance
FLA	Flamingo Stance
FLO	F.L.O.A.T. Stance
FNT	Faint Stun
GB	Guard Break
HND	Handstand Stance
JAK	Jakeiho Stance
KND	Knockdown
LAY	Lay Stance
LBO	Limbo Stun
LFT	Lift Stun
LNC	Launcher
MNT	Mount Stance
NPO	Ninpo Stance
OH	Offensive Hold
PB	Power Blow
PAR	Parry Stance
SBL	Stumble Stun
SDN	Sit-Down Stun
SHF	Shuffle Stance
STP	Step Stance
SWY	Sway Stance
TC	Tech Crouch
TJ	Tech Jump
TRP	Trip Stun
WND	Wind Dash Stance

Unholdable, Semi-Safe, Unsafe, Safe

The frame data is color-coded to make it easier to read. All unsafe attacks are listed in red, attacks that can be punished by a neutral (escapable throw) or only punishable by grappler characters (Bass, Tina, Hayabusa, and Lisa) are listed in orange, attacks that are safe are listed in green, and attacks that result in an unholdable stun are listed in blue.

NOTE See the Basic Info and Terminology chapter for information on damage modifiers and hit statuses. Critical Damage scales up proportionately with the maximum stun threshold if the combo is counter hit or hi counter. Movement and other similar techniques may not have frame data for all columns.

Active Frames

Most attacks have a small number of active frames. Active frames indicate when the attack is active and can make contact with an opponent. The active frames also impact the recovery of an attack. For example, if the execution of an attack is listed as 18(2)10, that means that it executes in 18 frames, has 2 active frames, and has 10 recovery frames. In most cases, the further you are from the opponent, the later in the animation the attack connects. If the attack connects on the second active frame instead of the first, it takes the opponent one additional frame to recover. That means that if the attack is listed as -5 in the Block column, it may actually be -4 if you connect on the second active frame instead of the first. It's possible that connecting an attack on the last active frame can even make the attack safe.

Punishment and Guaranteed Attacks

There are certain rules that govern the frame data in *Dead or Alive 5* that must be realized if you plan to make proper use of it. When punishing an attack, you must add one frame to whatever you decide to punish with. For example, if an attack is -15, you cannot punish with a 15-frame attack. Instead, you must add one frame to the punishment, which means that your 15-frame attack is really connecting on the 16th frame. Therefore, even though the opponent is at -15, the attack won't properly punish it. To punish an attack that leaves an opponent at -15, you must use a 14-frame attack or faster (14 frames, plus the one frame needed to punish, makes it a 15-frame attack capable of punishing an opponent at -15). In essence, you can only punish with an attack if the attack is at least one frame faster than whatever the opponent is left at after the attack is blocked or evaded.

A similar rule is applied to guaranteed attacks. If you use a guard break or similar attack that leaves you at significant advantage, in some cases you can land a guaranteed strike before the opponent can block or evade. To determine if you can land a guaranteed strike, you must add two frames to the execution speed of the proposed guaranteed attack. For example, if you're left at +13, a 13-frame attack is not guaranteed. Using the rule, if you add two frames to the 13-frame attack, it becomes a 15-frame attack and therefore is not guaranteed. In order to land a guaranteed attack in this situation, you would have to use an 11-frame strike or faster. An 11-frame attack becomes a 13-frame attack with the guaranteed attack rule.

These rules may seem odd at first, but there's no way around them. If you want to punish attacks properly or land guaranteed damage, you must abide by these rules.

AKIRA YUKI

Bio

COUNTRY
Japan

GENDER
Male

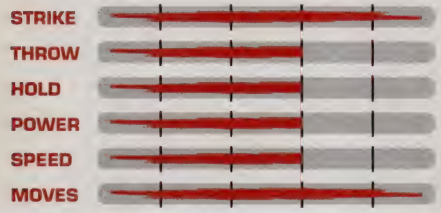
BIRTH DATE
September 23

BLOOD TYPE
O

FIGHTING STYLE
Ba Ji Quan (Hakkyoku-ken)

A descendant of the founder of the Yuki Budokan, Akira Yuki has been taught his own unique style by his father, based on Hakkyoku-ken (also known as Ba Ji Quan, the same style as Kokoro). He spends his days training to become the greatest martial artist in the world. He enters the World Fighting Tournament as a way to test himself. He is the main character of the *Virtua Fighter* series.

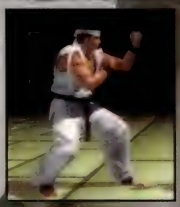
Rating

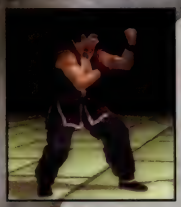


Overview

Fans of Akira in *Virtua Fighter 5: Final Showdown* will be pleased to know that the Akira in *Dead or Alive 5* is very similar to his *VF5:FS* counterpart. With that said, this is not *VF5:FS*, and you should not go into this version of Akira assuming everything is the same. This version of Akira plays more like a sequel to the *VF5:FS* version. He's very safe and focuses mainly on offensive rush down. He's moderately difficult to use due to a few attacks that require slightly more execution skill than most *DOA* attacks, but he's a fairly straightforward character while remaining fairly advanced for those who want to delve into all of his tools. There are some changes to his *VF* notations to make them fit better in the *DOA* world, his damage is lowered to help balance him with the *DOA* characters, and many of his combos are different, but he's still a force to be reckoned with.

Costumes


Costume 1


Costume 2

PRIME ATTACKS

Critical Burst

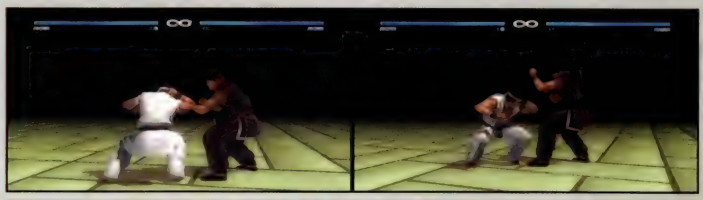
→ → P + K

Akira's Critical Burst is -12 on block, which means it's far from safe. However, in the context of a Critical Burst, it should never be blocked, as it should primarily be used while an opponent is stunned. In addition, it has very good range, making it a solid whiff punishment tool. When it hits, it can transition into a combo throw that cannot be escaped. It also crushes high attacks and stuns an opponent on normal hit and counter hit. Use it mainly as a whiff punisher or after a Sit-Down stun during a combo.

← ↘ P

Akira's Shichisei is one of his better attacks. If it's blocked, Akira is left at -1, which is completely safe against any kind of counter attack. If it connects as a normal hit, it leaves Akira at 0, giving him an opportunity to continue pressing this offense. If it connects as a counter hit, it puts the opponent in a Sit-Down stun, allowing Akira to follow with an unholdable attack. In addition, it has a built-in side step if you press ↑ or ↓ as soon as it connects. This opens up even more options and prevents an opponent from following with a linear attack.

Safe

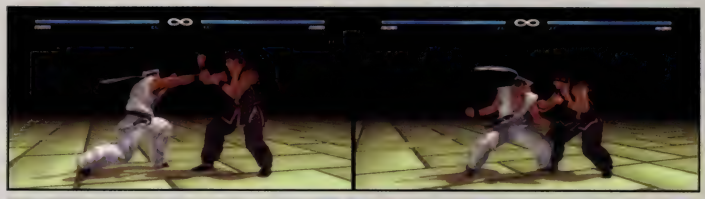


→ → P and → → → P

Both of Akira's elbow attacks are worth mentioning here. His Rimon Chouchu (→ → P) leaves Akira at -5 if it's blocked and stuns on counter hit. It has good range and can be used as a whiff punisher if need be. His Yakuho Chouchu (→ → → P) is exactly the same animation as his → → P, except that it must be performed while running. If it's blocked, it leaves Akira at -5, just like his other elbow attack. If it connects as a normal hit, the opponent is knocked down, and if it connects as a counter hit, it launches the opponent. It's a good pressure tool that can be mixed up with a throw while running toward an opponent.

↘ ↓ → P P

This two-hit string is delayable and requires a little bit of timing to connect the second attack. The first attack is unsafe, but since it has a follow-up, most opponents will not try to attack after it. The second attack is -6 when blocked, which means that an opponent can catch Akira with a neutral throw (T), but it can be escaped by buffering a throw break into Akira's next attack or while blocking after Akira's attack. This is a good tool to use after a ↓ P because it allows Akira to maintain a pressure game with a safe attack. You can also free-cancel after the first attack in order to bait the opponent into using a counter.

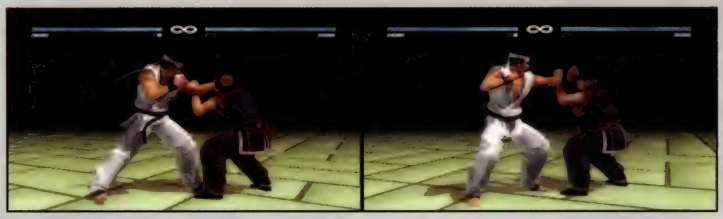


← P P + K

Both attacks in Akira's Jirou Tanzan are safe if an opponent blocks. The first leaves Akira at -2, while the second leaves him at -6. Be sure to buffer a throw escape after the second hit is blocked in case an opponent attempts a neutral throw. The second hit of the attack puts the opponent in a Sit-Down stun on normal hit, and bounces the opponent off the ground for a juggle if it connects as a counter hit. Mix up this string with ← P P, which ends with a high attack, but is safe if blocked (-3), and tracks if an opponent starts sidestepping Akira's ← P P + K.

Frame Advantage

P and ⇦⇨P



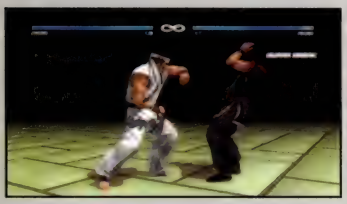
While many of the characters in *DOA5* are left at disadvantage after a blocked jab, Akira retains a bit of his *VF5:FS* self with a jab that leaves him at +1 on block and +2 on hit. It executes in 10 frames, which makes it on par with most of the other characters in the game. Against another character with a 10-frame jab, however, Akira can beat his opponent out to his or her next attack after Akira's jab is blocked or connects. This allows him to continue his offensive pressure after his jab. Simply free-cancel the attack, then transition into a throw or another attack, such as ⇩P or ⇦⇨P. You can also use ⇨⇨P, but it can be interrupted by fast attacks. One of Akira's many guard break attacks also works well in this situation. Use ⇦⇨P in a very similar manner, because it also leaves Akira at +1 when blocked, and bounces the opponent off the ground when it hits, allowing Akira to follow with a juggle.

↘P

Akira's Koboku should be used in a similar manner to ⇦↘P. It's a Sit-Down stun on normal hit and counter hit, and bounces an aerial opponent off the ground to continue a juggle. If it's blocked, it leaves Akira anywhere between +1 and +5, depending on the distance from the opponent. The farther away, the more advantage Akira is left at. If this attack connects, follow with ⇦↘P for another Sit-Down stun, and then go into Akira's Critical Burst if it's at least the fourth hit in the combo. If not, use one of Akira's launching attacks, then follow with a juggle.

⇨P+K

The Kaiko is one of Akira's best attacks and something that should be abused. It's a 13-frame high attack that guard breaks an opponent and leaves Akira at +16. This is enough advantage for Akira to follow with a guaranteed ⇦⇨P, which essentially gives him an unholdable combo from a blocked attack. After the ⇦⇨P connects, follow with a ⇩P into ↘⇦⇨P for easy damage, or you can get more elaborate for additional damage (see the Combos section). If an opponent blocks this attack a few times, he or she will think twice about blocking high attacks from Akira. Once this happens, start using Akira's safe mid attacks (⇦↘P, ↘P, etc.) to make the opponent suffer.



⇩P+K

Akira's Gekiho Honko is somewhat similar to his ⇨P+K, but it's not quite as good. It's a guard break, but it leaves Akira at +12 and pushes the opponent too far out of range to get a guaranteed attack in open space. However, if the opponent's back is close to the wall or an edge, Akira can connect with a jab (P), which stuns the opponent. Once the opponent is stunned, follow with a launcher or attack of your choice into a wall combo. To balance this attack, it is -8 when it hits, but also tech crouches in 6 frames, quickly going under high attacks.

⇦⇨P+K

The Chouzan Housui shares some of the same attributes as Akira's ⇩P+K. With a full charge, it's +12 when an opponent blocks, but it pushes back a little bit. This means that Akira doesn't get any guaranteed follow-ups in open space, but if an opponent is close to a wall, Akira can follow with a P to stun the opponent before they can react. While the opponent is stunned, go for a launcher into a wall combo for big damage. If the attack is not fully charged, Akira is unsafe (-10) if it's blocked. There are limited situations when you can get an opponent to block a fully charged ⇦⇨P+K, but it can be done. After knocking an opponent down, charge the attack as he or she tech rolls back to his or her feet. In many cases an opponent will be frozen and not realize that he or she should be countering the attack instead of blocking it.

Crush

↓ P

Akira's low jab executes in 12 frames and leaves him at +1 if it hits. If it connects as a counter hit, the opponent is stunned for 16 frames, which gives Akira enough time to connect a ↘ ○ ← → P (which is much easier to do while crouching after a ↓ P). In this situation, the opponent must counter the attack or else it will connect. Unless an opponent is paying close attention to Akira, it's easy to miss the fact that the opponent is in a stun and must counter the next attack. It's also not uncommon to connect ↓ P as a counter hit because it tech crouches under high attacks and works well with Akira's many frame traps. This is also a good setup for Akira's ↘ ○ ↘ P + K (mid) mixed up with a ↘ P + K (low) to confuse the opponent.

↘ P + K

The Souka Housui is unsafe if blocked (-8), but it crushes high attacks very early in the animation, stuns on normal hit and counter hit, has good range, and recovers in a crouching state, allowing Akira instant access to his crouching attacks. Mix this up with ↘ ○ ↘ P + K, which has a very similar animation but hits mid. While it is unsafe, because it hits low and tech crouches under high attacks, it won't get blocked as often as most other attacks.

↘ ○ ↘ P + K

Akira's Maho Shoukou is very similar to his ↘ P + K. It tech crouches under high attacks early in the animation, and it closely resembles the ↘ P + K animation despite the fact that it hits as a mid attack instead of low like the ↘ P + K. It's -7 when blocked, but when used in conjunction with ↘ P + K, it can be very difficult for an opponent to differentiate between the two. It stuns on normal hit, but because it tech crouches, there's a good chance this will connect as a counter hit more often than not. It also hits a grounded opponent.

H + K

At first glance, Akira's Yoshi doesn't look like a great attack. It's -17 when blocked, allowing most opponents to punish with a launching attack. However, it tech crouches under high attacks, launches as a counter hit, and has a chargeable follow-up attack that guard breaks, leaving Akira at +11. Use it when you anticipate an opponent will attempt a high attack, then follow with the guard break if the opponent blocks. Once the opponent is accustomed to both attacks, free-cancel into a throw or some other attack before the last hit.

Whiff Punishment

↘ ○ ← → P

While Akira's Byakko Soushouda is unsafe if blocked (-15), as a whiff punisher, it should rarely be getting blocked. It can be executed as ↓ → P or as ↘ ○ ← → P, depending on which notation you find easier to use. When done properly, you should barely see Akira crouch, if at all. It executes in 13 frames and covers a good amount of distance, making it a solid whiff punisher. It also tech crouches under high attacks and hits mid, making it difficult to avoid.

← → P + K

The non-charge version of Akira's Chouzan Housui is -10 if blocked, but as a whiff punisher if this attack is getting blocked, you need to work on your timing. It covers a considerable amount of range, cannot be sidestepped, and executes in 19 frames. While it's a little slower than some of his other whiff punishers, it's still fast enough to be effective, and the fact that it can't be sidestepped should not be overlooked. It can also be charged to create a guard break, which leaves Akira at +12.

← → P + K

Akira's Tetsuzankou is his best whiff punisher in terms of range. It covers slightly more ground than the other whiff punishers mentioned, tech crouches under high attacks, and executes in 17 frames. It also inflicts good damage and is relatively easy to execute in terms of notation. It is -32 if it's blocked, but as with any good whiff punisher, if an opponent blocks this attack, you're not using it correctly.

STRATEGIES

Offensive

Akira Yuki is not your typical *Dead or Alive* character. Coming from *Virtua Fighter*, he doesn't really take advantage of the stun game as well as some other characters. His offense is not oriented around Critical Burst setups or mixing opponents up while they're stunned. Instead, he's a poking character that pressures an opponent with a constant barrage of attacks that leave him at frame advantage or safe from punishment.

If Akira puts an opponent in a stun, his best bet is to launch the opponent immediately or go for a Sit-Down stun to avoid a counter. He has a number of attacks that launch during a stun, and he can use back-to-back Sit-Down stuns with ↘ P followed by ← ↘ P. After the double Sit-Down stun, use a Critical Burst or a launching attack if you're not at the maximum stun threshold yet.

Most experienced players will know that you can't simply block against Akira. He has multiple guard break attacks that give him unholdable combos if an opponent is blocking. While most of these are limited to using them near a wall to get guaranteed follow-ups, his → P + K gives him an unholdable combo in open space or near a wall, not to mention that his other guard breaks allow him to continue pressuring an opponent whether he gets a guaranteed combo or not.

In addition to his unholdable combos from guard breaks, he also has ↙ P + K. If blocked, this attack leads into another combo that cannot be countered. While the execution of the combo is a little tricky (↙ P + K \ ← ↘ P + K \ ↙ P \ ← → P + K), it only works when an opponent blocks the first attack, which means that it's a completely unholdable combo. Even if you don't get the entire combo, the first attack leaves Akira at +6 when blocked, allowing him to continue his pressure game.

Defensive

Akira's offense is so overpowering that he doesn't really need to rely on defense. However, he still has quite a few defensive options that should make any opponent fearful. He has a number of attacks that tech crouch under high attacks, making it difficult to beat Akira to the punch when coupled with his attacks that give him frame advantage when blocked.

He also has the Mouko Kouhazan sabaki counter (↘ K or ↙ K) that should be used after a blocked attack when Akira is left at anywhere from +2 to -6 for best results. The sabaki counters all high and low punches and kicks, and has a guaranteed follow-up (P). A successful sabaki gives Akira at least +7, all the way up to +23, depending on when an attack is countered during the animation of the sabaki.

When an opponent's back is to the wall, he or she must be fearful even when Akira is on the defensive. His high kick and low kick counters, as well as his mid punch and kick counters, can slam an opponent into the wall. Akira can't follow with anything guaranteed after the wall hit, but the wall hit alone inflicts additional damage, and allows Akira to move back on the offensive where he belongs.

Pay close attention to an opponent's habits and side step whenever possible. Both of Akira's side step attacks are useful. His ↓ ↓ K stuns as a normal hit and tech crouches under high attacks. Meanwhile, his ↓ ↓ P is extremely evasive due to the fact that it has an extra side step animation just before the attack executes. Akira also has a good back dash and a solid whiff punishment game, forcing opponents to stay as close to Akira as possible, which allows him to move back on the offensive with ease, given his numerous frame advantage attacks.

Wall

Most of Akira's combos and attacks have good knock back and will force an opponent toward a wall against his or her will. Once an opponent's back is to the wall, pressure with → → P for a counter hit wall hit. Use ↓ P + K for a guaranteed follow-up P near the wall, or P K for a wall hit. In addition, ← P + K gives Akira a safe wall hit to continue his pressure game without fear of punishment.

Abuse Akira's various guard break attacks near the wall to force an opponent into a high/mid mix-up game. At this point, use → P ← as a quick attack followed by a back dash. If the → P ← connects, use the P + K follow-up. With decent reactions it's not difficult to confirm the hit before using the follow-up attack. If the opponent is stunned, do not go for Akira's Critical Burst near the wall. Instead, use a launching attack to get more damage.

Throws

Use Akira's 7-frame throw (← T) to switch positions with an opponent and give Akira a +6 frame advantage. His 10-frame ↙ → T throw leads to an inescapable combo throw into a stun (P). Akira's 10-frame ← → T also allows for a guaranteed combo throw (the P variant), while his ↘ T throw leaves him at advantage with nothing guaranteed, but also switches positions with the opponent. His position switching throws are good for putting an opponent's back to the wall, giving him tremendous offensive pressure with his various guard break attacks.

COMBOS

	STUN OPPONENT
EXTEND	↓ H + K P, ⇨ ⇨ P, ↘ ⇨ ↘ P + K, ⇦ P + K, ↘ P, ↙ P, ↘ K
UNHOLDABLE	⇦ ↘ P, ↘ P
CRITICAL BURST	⇨ ⇨ P + K
LAUNCHER	↘ ↘ P, H + K (Teishitsu Dantai), ⇨ K P
JUGGLE	P ↘ H + K P ⇦ ⇨ ⇨ P + K ⇦ ↘ P ↓ P ↘ ◦ ⇨ P P P ⇦ ⇨ P ⇦ ⇨ ⇨ P + K

TIP Akira's Teishitsu Dantai requires extremely specific timing and is one of the most difficult attacks in the game to execute. You must release H within one frame of pressing it, while still pressing K.

NOTE Akira's ↘ H + K P ⇦ ⇨ ⇨ P + K can be substituted with ↘ H + K P P + K. It inflicts slightly less damage, but is much easier to execute.

WALL COMBOS

	STUN OPPONENT
WALL HIT	⇨ ⇨ P, ⇨ ⇨ P + K, ↘ ◦ ⇦ ⇨ P, ⇦ ⇨ P
WALL COMBO	J P ↘ H + K P ⇦ ⇨ ⇨ P + K ⇦ ↘ P ↓ P ↘ ◦ ⇨ P P

THROW COMBOS

THROW	⇦ ⇨ T ↓ H + K P ↓ P ↘ ◦ ⇦ ⇨ P (with Akira's back to the wall) ⇦ ⇨ T ↓ H + K P ⇨ P

FRAME DATA AND MOVE LIST

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	10(2)10	10	High Punch	1	2	5	Cr(39~31)
Hachimon Kaida	P P	HM	12(2)22	15	Mid Punch	-8	-1	Cr(27~19)	Cr(27~19)
Kansuitai	P K	HH	14(2)24	30	High Kick	-12	Cr(2~-2)	Cr(2~-2)	Cr(2~-2)
Kansuitai Cancel	P K H	H-	11	-	-	-	-	-	-
-	→ P	H	10(2)10	10	High Punch	1	2	5	Cr(39~31)
Hachimon Kaida	→ P P	(HM)	12(2)22	15	Mid Punch	-8	-1	Cr(27~19)	Cr(27~19)
Kansuitai	→ P K	HH	14(2)24	30	High Kick	-12	Cr(2~-2)	Cr(2~-2)	Cr(2~-2)
Kansuitai Cancel	→ P K H	H-	11	-	-	-	-	-	-
-	↓ P	M	16(2)24	18	Mid Punch	-4	3	Cr(25~17)	Cr(25~17)
-	↓ P ↓	M-	26	-	-	-	-	-	-
-	← P ↓ P	MH	19(2)21	10	High Punch	GB(13)	-1	-3	Cr(28~20)
Anshou Chouchu	← P ← P P	M(HM)	16(2)26	24	Mid Punch	-8	LNC	LNC	LNC
-	← P ← K	ML	24(4)22	18	Low Kick	-17	Cr(14~8)	Cr(14~8)	Cr(14~8)
Hakkaku Chuten	← P ← K (When Hit) T	Attack Throw	-	40	-	-	-	-	-
Choushinchu	↓ P ← P ↑ K	MM	10(3)26	24	Mid Punch	-7	Cr(22~14)	LNC	LNC
Rimon Chouchu	← → P	M	12(2)23	24	Mid Punch	-5	4	Cr(26~18)	Cr(26~18)
Yakuho Chouchu	↓ ← ↓ P	M	14(2)23	25	Mid Punch	-5	KND	LNC	LNC
-	← P	H	15(2)21	14	High Punch	-2	Cr(13~8)	Cr(13~8)	Cr(13~8)
Sayu Kaikyu	← P P	HH	15(2)29	14	High Punch	-3	KB	KB	KB
Jirou Tanzan	← P P ↑ K	HM	20(3)23	24	Mid Punch	-6	Cr(25~17)	BNC	BNC
Jouho Senshou	← ↑ P	H	14(2)20	26	High Punch	1	KND	KND	KND
-	← ↘ P	M	20(3)24	24	Mid Punch	-1	0	Cr(24~16)	Cr(24~16)
-	← ↑ P ↓ or ↑	M-	28	-	-	-	-	-	-
Shichisei Souyokuchu	← ↘ P ↓ P or ↑ P	MM	13(2)32	24	Mid Punch	-8	Cr(17~9)	Cr(17~9)	Cr(17~9)
Suisou	← ↘ P ↓ P K or ↑ P ↑ K	MH	21(3)27	20	High Punch	GB(6)	Cr(21~13)	Cr(21~13)	Cr(21~13)
Touku Rakushou	↖ P or ↑ P or ↗ P	H	19(2)22	15	Jumping High Punch	-3	Cr(28~20)	Cr(28~20)	Cr(28~20)
-	↑ P	L	12(1)14	5	Low Punch	-3	1	Cr(16~12)	Cr(16~12)
-	↖ ← P	M	17(2)26	18	Mid Punch	-10	Cr(23~15)	Cr(23~15)	Cr(23~15)
Chouda Chouchu	↖ ← P (On Block or On Hit) P	MM	17(2)27	30	Mid Punch	-8	KB	KB	KB
Byakko Soushouda	↖ ← ← P	M	13(3)30	46	Mid Punch	-15	KND	KND	KND
Koboku	↓ P	M	23(5)19	28	Mid Punch	1	Cr(27~19)	Cr(27~19)	Cr(27~19)
-	↘ P	M	14(2)24	20	Mid Punch	-5	-2	Cr(24~16)	Cr(24~16)
Youhou	→ → P	M	18(3)20	23	Mid Punch	-15	LNC	LNC	LNC
Chouyoushu	↗ P	H	16(3)27	15	High Punch	-8	0	Cr(32~22)	Cr(32~22)
Shotai	K	H	14(3)24	20	High Kick	-12	LNC	LNC	LNC
Shotai Cancel	K H	-	11	-	-	-	-	-	-
-	← K	M	16(3)28	20	Mid Kick	-12	Cr(11~5)	LNC	LNC
Kenhou	← K P	MH	24(2)12	18	High Punch	-6	Cr(37~29)	Cr(37~29)	Cr(37~29)
-	← ← K	M	13(5)26	23	Mid Kick	-15	LNC	LNC	LNC
Renkantai	← ← K K	MM	10(4)38	23	Mid Jump Kick	-19	Cr(20~10)	LNC	LNC
Tankyaku	↖ K or ↑ K or ↗ K	H	18(2)35	30	High Jump Kick	-7	LNC	LNC	LNC
-	↓ K	L	13(2)31	10	Low Kick	-11	-7	Cr(18~10)	Cr(18~10)
-	↖ K	M	15(2)26	24	Mid Kick	-6	Cr(3~-1)	Cr(23~15)	Cr(23~15)
Senzankou	← ↘ P ↑ K	M	19(3)27	24	Mid Punch	-12	Cr(21~13)	Cr(21~13)	CB
-	← → P ↑ K (On Hit) T	Attack Throw	-	20	-	-	-	-	-
-	← ← P ↑ K (On Hit) T H or T K	-	-	-	-	-	-	-	-
Souto	← P ↑ K	M	18(2)23	22	Mid Punch	-6	Cr(26~18)	Cr(26~18)	CLP
Chouzan Housui	← → P ↑ K	M	19(2)21	25	Mid Punch	-10	KND	KND	KND
Chouzan Housui (Full Charge)	← ← P ↑ K (Full Charge)	M	48(2)22	40	Mid Punch	GB(12)	KB	KB	KB
Tetsuzankou	← ← ← P ↑ K	M	17(2)42	50	Mid Punch	-32	KND	KND	KND
Maho Shoukou	↖ ↖ P ↑ K	M	16(2)27	25	Mid Punch	-7	Cr(22~14)	Cr(22~14)	Cr(22~14)
Souka Housui	↖ P ↑ K	L	25(3)23	15	Low Punch	-8	Cr(25~17)	Cr(25~17)	Cr(25~17)
-	H ↑ K	M	16(4)25	25	Mid Kick	-17	Cr(13~7)	LNC	LNC
Youshi Saiken	H ↑ K P	MM	21(3)24	22	Mid Punch	-12	KB	KB	KB
Youshi Saiken (Full Charge)	H ↑ K P (Full Charge)	MM	35(3)23	48	Mid Punch	GB(11)	KB	KB	KB
Teishitsu Dantai	H ↑ K (Release H in 1 Frame)	M	17(3)23	24	Mid Kick	-13	LNC	LNC	LNC
Kaiko	← P ↑ K	H	13(2)13	18	High Punch	GB(16)	-5	-5	Cr(13~9)
Gekiho Honko	↓ P ↑ K	M	16(2)22	15	Mid Punch	GB(12)	-8	-8	Cr(4~0)
Kaimon Chouchu	↙ P ↑ K	M	30(2)30	28	Mid Punch	-10	KB	KB	KB
Shura Ha'ou Koukazan	↘ P ↑ K	M	39~59(2)30	80	Mid Punch	GB(22)	PB	PB	PB
Geimon Tessen	↖ P ↑ K	M	18(3)25	24	Mid Punch	-4	Cr(23~15)	Cr(23~15)	Cr(23~15)
-	P ↑ K	M	20(2)25	25	Mid Punch	-12	Cr(24~16)	Cr(24~16)	Cr(24~16)
-	P ↑ K (On Hit) ← → T	Attack Throw	-	20	-	-	-	-	-
Hougeki Unshin Soukoshou	P ↑ K (On Hit) ← K H ↑ → P or ← P	Combo Throw	-	29	-	-	-	-	-
-	↖ H ↑ K	M	15(3)26	18	Mid Kick	-6	Cr(22~14)	Cr(22~14)	Cr(22~14)
-	↖ H ↑ K P	MH	18(3)30	10	High Punch	-12	Cr(-5~-9)	Cr(18~10)	Cr(18~10)
Hontei Goko Hazankou	↖ H ↑ K P P ↑ K	MHM	13(2)45	30	Mid Punch	-24	KND	KND	KND
Fukko	↖ H ↑ K P ↑ K	MM	24(4)31	27	Mid Punch	-15	Cr(16~8)	BNC	BNC

Unholdable, Semi-Safe, Unsafe, Safe

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(14~11)	Cr(14~11)	-	-	-	No
Cr(19~12)	Cr(27~19)	Cr(27~19)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	-	No
-	-	-	LNC	LNC	-	-	-	No
-	-	-	-	-	-	-	-	-
-	-	-	Cr(14~11)	Cr(14~11)	-	-	-	No
Cr(19~12)	Cr(27~19)	Cr(27~19)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	-	No
-	-	-	LNC	LNC	-	-	-	No
-	-	-	-	-	-	-	-	-
Cr(17~10)	Cr(25~17)	Cr(25~17)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	-	No
-	-	-	-	-	-	-	-	No
-	-	-	Cr(3~0)	Cr(28~20)	-	-	-	No
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	No
Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(20~13)	Cr(20~13)	Cr(20~13)	Cr(20~13)	-	Yes
-	-	-	-	-	-	-	-	No
Cr(22~14)	LNC	LNC	LNC	LNC	LNC	LNC	-	No
Cr(25~17)	Cr(25~17)	Cr(25~17)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	-	No
KND	LNC	LNC	LNC	LNC	LNC	LNC	-	No
-	-	-	Cr(38~28)	Cr(38~28)	-	-	-	Yes
-	-	-	KB	KB	-	-	-	Yes
Cr(25~17)	BNC	BNC	BNC	BNC	BNC	BNC	-	No
-	-	-	Cr(20~14)	Cr(20~14)	-	-	-	No
0	Cr(24~16)	Cr(24~16)	Cr(29~20)	Cr(29~20)	Cr(29~20)	Cr(29~20)	-	No
-	-	-	-	-	-	-	-	No
Cr(17~9)	Cr(17~9)	Cr(17~9)	Cr(22~13)	Cr(22~13)	Cr(22~13)	Cr(22~13)	-	No
Cr(21~13)	Cr(21~13)	Cr(21~13)	Cr(12~6)	Cr(12~6)	Cr(12~6)	Cr(12~6)	-	No
-	-	-	Cr(28~20)	Cr(28~20)	-	-	-	No
1	Cr(16~12)	Cr(16~12)	0	0	0	0	-	No
Cr(15~8)	Cr(23~15)	Cr(23~15)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	-	No
KB	KB	KB	KB	KB	KB	KB	-	No
KND	KND	KND	KND	KND	KND	KND	-	No
Cr(27~19)	Cr(27~19)	Cr(27~19)	Cr(32~23)	Cr(32~23)	Cr(32~23)	Cr(32~23)	-	No
Cr(17~10)	Cr(24~16)	Cr(24~16)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	-	No
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	No
-	-	-	LNC	LNC	-	-	-	No
-	-	-	LNC	LNC	-	-	-	No
-	-	-	-	-	-	-	-	-
Cr(11~5)	LNC	LNC	LNC	LNC	LNC	LNC	-	No
-	-	-	CLP	CLP	-	-	-	No
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	No
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	No
-	-	-	LNC	LNC	-	-	-	No
-7	Cr(18~10)	Cr(18~10)	Cr(-2~-6)	Cr(-2~-6)	Cr(-2~-6)	Cr(-2~-6)	-	No
Cr(23~15)	Cr(23~15)	Cr(23~15)	Cr(28~19)	Cr(28~19)	Cr(28~19)	Cr(28~19)	-	No
Cr(21~13)	Cr(21~13)	CB	Cr(21~13)	Cr(21~13)	Cr(21~13)	Cr(21~13)	-	No
-	-	-	-	-	-	-	-	No
-	-	-	-	-	-	-	-	No
Cr(26~18)	Cr(26~18)	CLP	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	-	No
KND	KND	KND	KND	KND	KND	KND	-	Yes
KB	KB	KB	KB	KB	KB	KB	-	Yes
KND	KND	KND	KND	KND	KND	KND	Yes	No
Cr(22~14)	Cr(22~14)	Cr(22~14)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	-	No
Cr(25~17)	Cr(25~17)	Cr(25~17)	Cr(5~1)	Cr(5~1)	Cr(5~1)	Cr(5~1)	-	No
Cr(13~7)	LNC	LNC	LNC	LNC	LNC	LNC	-	No
KB	KB	KB	KB	KB	KB	KB	-	No
KB	KB	KB	KB	KB	KB	KB	-	No
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	No
-	-	-	Cr(11~8)	Cr(36~28)	-	-	-	No
-8	-8	Cr(4~0)	Cr(2~-1)	Cr(18~12)	Cr(2~-1)	Cr(18~12)	-	No
KB	KB	KB	KB	KB	KB	KB	-	No
PB	PB	PB	PB	PB	PB	PB	-	No
Cr(23~15)	Cr(23~15)	Cr(23~15)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	-	No
Cr(24~16)	Cr(24~16)	Cr(24~16)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	-	-
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	-
Cr(22~14)	Cr(22~14)	Cr(22~14)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	-	No
-	-	-	Cr(18~10)	Cr(18~10)	-	-	-	No
KND	KND	KND	KND	KND	KND	KB	-	No
Cr(16~8)	BNC	BNC	BNC	BNC	BNC	BNC	-	No

Move List (continued)

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
Hantei Goko Tensetsukou		MHM	14(3)35	33	Mid Punch	-24	KND	KND	KND
-		L	16(2)29	5	Low Kick	-9	-11	-4	Cr(20~12)
-		LH	18(3)25	10	High Punch	0	Cr(8~3)	Cr(23~15)	Cr(23~15)
Fujin Chuten Hekirekichu	(When Hit)	LHM	17(2)22	30	Mid Punch	0	Cr(27~19)	KB	KB
-		H	17(2)28	24	High Punch	GB(ii)		-3	Cr(11~5)
-	(On Block)	Attack Throw	-	18	-	-	-	-	-
-	(On Block) or	Combo Throw	-	18	-	-	-	-	-
Toryu Tenshin Hazankai	(On Block) or or	Combo Throw	-	44	-	-	-	-	-
Teirou Kanpo	(On Hit)	Other	-	-	-	-	-	-	-
Mouko Kouhazan	(On Hit)	M	17(2)27	24	Mid Punch	-4	Cr(22~14)	Cr(22~14)	Cr(22~14)
Hyousatai	(On Hit)	L	23(2)36	30	Low Kick	-16	Cr(13~5)	Cr(13~5)	Cr(13~5)

Back-Turned

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-		H	14(1)15	10	High Punch	-1	0	0	Cr(35~27)
-		M	16(2)22	20	Mid Punch	2	Cr(27~19)	BNC	BNC
-		L	20(2)24	9	Low Punch	-1	Cr(25~17)	Cr(25~17)	Cr(25~17)
-		H	18(3)26	30	High Kick	-4	LNC	LNC	LNC
-		M	15(2)26	24	Mid Kick		Cr(3~-1)	Cr(23~15)	Cr(23~15)
-		L	17(2)24	10	Low Kick	-11	-3	Cr(14~8)	Cr(14~8)
Tetsuzankou		M	13(3)42	62	Mid Punch	-12	KB	KB	KB
Haishin Ponken		M	20(1)28	25	Mid Punch	-12	Cr(22~14)	Cr(22~14)	Cr(22~14)
Chisentai		L	14(3)35	18	Low Kick	-1	Cr(8~1)	KND	KND

Throws

Name	Notation	Height	Execution	Damage	Advantage on hit
Hakkaku Chuten		H	5(2)23	40	-
Kaikyusei		H	7(2)24	42	-
Youshi Sennin		H	10(2)25	25	-
Shinponiko		H	7(2)24	0	6
Tenhou Senkintsui		H	12(3)28	55	-
Shin'iha		H	10(2)25	25	9
Teirou Kanpo	or	-			-
Junho Honko		H	10(2)25	10	9
Teirou Kanpo	or	H			-
Daisekkou	(To Opponent's Back)	H	5(2)23	53	-
Toushin Soutai	(To crouching opponent)	L	5(2)32	48	-
Kyuho Chouchu	(To crouching opponent's back)	L	5(2)32	58	-

Tag Throws

Name	Notation	Partner	Height/Type	Execution	Damage
-		Kokoro	H	5(2)23	20+20+30
-		Sarah	H	5(2)23	30+40
-		Pai	H	5(2)23	30+40
-		Other	H	Varies Per Partner	55

Wake-Up Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-		M	35(4)18	Mid Kick	20	-5	Cr(21~14)	Cr(28~20)	Cr(28~20)
-		L	34(4)18	Low Kick	20	-10	Cr(21~14)	Cr(24~17)	Cr(24~17)

Side Step Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
Tenzan-Ko		M	33(3)32	Mid Punch	50	-12	KND	KND	KND
Zenso-Tai		L	37(3)23	Low Kick	18	-10	Cr(14~8)	KND	KND

Partition Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While Jumping	M	30(8)21	Mid Jump Punch	15	GB	Cr(22~14)	Cr(22~14)	Cr(22~14)
-	While Jumping	M	31(6)32	Mid Jump Kick	30	GB	KB	KB	KB
-	While Landing	M	44(3)30	Mid Punch	46	-15	KND	KND	KND
-	While Landing	L	55(4)22	Low Kick	18	-17	Cr(14~8)	Cr(14~8)	Cr(14~8)
-	While Jumping	H	34(3)27	-	25	9	-	-	-
	While Landing	H	39(2)23	-	25	9	-	-	

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
KND	KND	KND	KND	KND	KND	KB	-	No
-11	-4	Cr(15~8)	Cr(0~-4)	Cr(0~-4)	-4	-1	-	No
-	-	-	Cr(14~8)	Cr(14~8)	-	-	-	No
KB	KB	KB	KB	KB	KB	KB	-	No
-	-	-	KB	KB	-	-	-	Yes
-	-	-	-	-	-	-	-	No
-	-	-	-	-	-	-	-	No
-	-	-	-	-	-	-	-	No
-	-	-	-	-	-	-	-	No
Cr(22~14)	Cr(22~14)	Cr(22~14)	Cr(27~18)	Cr(27~18)	Cr(27~18)	Cr(27~18)	-	No
Cr(13~5)	Cr(13~5)	Cr(13~5)	Cr(18~9)	Cr(18~9)	Cr(18~9)	Cr(18~9)	-	No

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(10~7)	Cr(10~7)	-	-	-	No
Cr(27~19)	BNC	BNC	BNC	BNC	BNC	BNC	-	No
-1	Cr(25~17)	Cr(25~17)	Cr(5~1)	Cr(5~1)	Cr(5~1)	Cr(5~1)	-	No
-	-	-	LNC	LNC	-	-	-	Yes
Cr(23~15)	Cr(23~15)	Cr(23~15)	Cr(28~19)	Cr(28~19)	Cr(28~19)	Cr(28~19)	-	Yes
-3	Cr(14~8)	Cr(14~8)	Cr(35~25)	Cr(35~25)	Cr(35~25)	Cr(35~25)	-	No
KB	KB	KB	KB	KB	KB	KB	Yes	No
Cr(22~14)	Cr(22~14)	Cr(22~14)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	-	No
Cr(8~1)	KND	KND	KND	KND	KND	KND	-	Yes

Holds

Name	Notation	Height/Type	Execution	Damage
Youhou	↖ P	H/P	0(18)12	50
Tan'yokuchou	↖ K	H/K	0(18)12	50
Gaimon Chouchu	← P	M/P	0(18)12	50
Haiho Richu	→ P	M/K	0(18)12	50
Honshin Tanda	↙ P	L/P	0(18)12	50
Souhakushu	↙ K	L/K	0(18)12	50
Tengyo Rakutsui	← K	Jumping P	0(18)12	55
Senpu Soushou	→ K	Jumping P	0(18)12	55
-	↙ P or ↘ K	H/PK and L/P	0(13)23	-
Mouko Kouhazan	↙ P or ↘ K	M	31(3)24	30

Down Attacks

Name	Notation	Height/Type	Execution	Damage
Soukahou	↘ P	Grounded	17(2)26	12
Gekihousui	↑ P	Grounded	34(11)59/53	20

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(21~14)	Cr(28~20)	Cr(28~20)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	-	Yes
Cr(21~14)	Cr(24~17)	Cr(24~17)	KND	KND	KND	KND	-	Yes

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
KND	KND	KND	KND	KND	KND	KND	-	No
Cr(14~8)	KND	KND	KND	KND	KND	KND	-	Yes

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(22~14)	Cr(22~14)	Cr(22~14)	Cr(22~14)	Cr(22~14)	Cr(22~14)	Cr(22~14)	-	No
KB	KB	KB	KB	KB	KB	KB	-	No
KND	KND	KND	KND	KND	KND	KND	-	No
Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(20~13)	Cr(20~13)	Cr(20~13)	Cr(20~13)	-	Yes
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	-

ALPHA-152

Bio

COUNTRY
Unknown

GENDER
Unknown

BIRTH DATE
Unknown

AGE
Unknown

BLOOD TYPE
Unknown

HEIGHT/WEIGHT
Unknown

BODY SIZE
Unknown

FIGHTING STYLE
Unknown

OCCUPATION
Unknown

FAVORITE FOOD
Unknown

HOBBIES
Unknown

The only information known about this creation is its development code: Alpha-152. All other details remain highly classified.

Rating

STRIKE
THROW
HOLD
POWER
SPEED
MOVES

Alpha-152 is not the boss character you remember from the end of *Dead or Alive 4*—at least she's no where near as powerful. As a clone of Kasumi, she shares many of her attacks and has the same relative speed as Kasumi, but that's where the similarities end. Alpha-152 has three things going for her: speed, long combo strings that can make her difficult to counter, and damaging throws. Your basic game plan with her should be to use her long combo strings to bait a counter, then punish with her damaging throw options.

Costumes

Costume 1

Costume 2

Costume 3

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PRIME ATTACKS

Critical Burst

→ → P

Alpha-152 is the only character with three Critical Burst attacks, but you have to wonder why that is. Her → → P is relatively fast, but it's unsafe on block at -12 and, if it connects, she enters her F.L.O.A.T. stance, which drastically limits her follow-up options. This should not be used as a Critical Burst at all. There's never a situation in which this Critical Burst is superior to her other two Critical Burst attacks.

↘ K

While Alpha's ↘ K is -13 on block, it has enough push back that most characters cannot punish it properly when used at maximum range. It also allows Alpha to follow with a launcher and juggle, unlike her ← ← P Critical Burst. Use this as a mix-up with → P + K to keep the opponent guessing as to which Critical Burst attack you'll use. This is the primary advantage of having multiple Critical Burst attacks.

→ P + K

This is the exact same Critical Burst attack that Kasumi has. It stuns on normal hit (a normal stun, not a Critical Burst stun) and is only -8 when blocked. While that is punishable, it's her least punishable Critical Burst attack. This should be used as a mix-up option with ↘ K to prevent an opponent from countering a single height to avoid Alpha's Critical Burst.

Safe

P P

Alpha-152 is extremely limited when it comes to safe attacks. That's the main reason why P P is listed here, but it's not the only reason. Alpha relies heavily on her throws to win matches. Most of her long combo strings start with P P and do not begin to vary until after the second punch. This means that an opponent must wait until at least the third attack before they can safely side step or attempt to evade Alpha-152's onslaught of attacks. With P being -3 on block and P P being -4 on block, it's very easy to follow either attack with one of Alpha's damaging throws. P throw and P P throw may be relatively basic strategies, but they are effective.

↓ P

Alpha's ↓ P leaves her at 0 on hit. This makes it a good tool to reset almost any situation. If you're in trouble, a quick ↓ P can help turn the tides in Alpha's favor. As one of her few safe attacks, and one that executes quickly and tech crouches under high attacks, it isn't difficult to connect with ↓ P. Couple this with Alpha's 9-frame jab (P) and many other characters will have difficulty dealing with her pressure. Just be careful not to press P too quickly after a ↓ P. If you do, Alpha will execute her while rising version of P, which executes in 12 frames instead of 9.

K K ↖ K

Almost every variant of Alpha's flip kick is -2 on block. K K ↖ K is listed here because it's one of the easiest ways to get to the attack. The stand alone ↖ K is actually 0 on block instead of -2, but every other version is -2. This is a good way to end combo strings safely. One of Alpha's biggest problems is that she's extremely unsafe and cannot finish hardly any of her combo strings. Luckily, her flip kick is available as a combo ender for many of her strings. On hit it transitions into the F.L.O.A.T. stance, but you can cancel out of it fast enough to avoid any punishment.

↖ K

The stand alone flip kick is one of Alpha's best attacks. It leaves her at 0 on block and F.L.O.A.T. stance on hit. While it has the ability to crush low attacks, this does not happen early in the animation and is therefore unreliable. However, it executes in 12 frames, which makes it a fairly decent interrupt attack. Couple this with how safe it is when blocked and it becomes one of Alpha's best attacks.

Frame Advantage

→ K P

At first glance, Alpha's → K P looks almost identical to Kasumi's. However, the big difference is the second attack in the two-hit string. The first attack is unsafe, but because it has multiple follow-up attacks, it's still a safe enough attack to use when necessary. If the second attack is blocked, it guard breaks and leaves Alpha at +8. If it hits, the opponent is placed in a Sit-Down stun, but it also transitions into Alpha's F.L.O.A.T. stance, which prevents most follow-ups. The punch is high, but it's unwise for an opponent to attempt to crouch under the attack because Alpha can use → K K as a mid follow-up instead. There are also multiple strings that end with the same guard break, such as → K K P and → K K K P. Keep the opponent guessing as to when you'll toss out the guard break, and use it to continue pressure and keep Alpha on the offensive.

Crush

← P

Many of Alpha's attacks that look like they should tech crouch or tech jump either do not, or only do so late in the animation. However, ← P is one exception to this as it tech crouches under high attacks very early in the animation. It's -11 on block, which means you can't just toss it out. Instead, you must anticipate an opponent is about to use a high attack and use ← P to tech crouch under it accordingly. If it hits, the opponent is left in an unholdable Stumble stun, but unfortunately they can Slow Escape before Alpha can connect with anything of significance. Instead, quickly dash in and continue to pressure the opponent. If they fail to Slow Escape, use the opportunity to land a guaranteed launcher.

↓ H + K

Alpha's primary low sweep tech crouches under low attacks very early in the animation. It is -25 when blocked, but it executes fast enough that most players will not be able to block it on reaction. If it is blocked, Alpha has several follow-up attacks to prevent an opponent from punishing her. It's not the best attack in the world, but with Alpha's limited capabilities you have to work with what you've got.

↗ P

As another one of Kasumi's attacks that Alpha-152 has borrowed, ↗ P allows Alpha to jump over grounded opponents in an effort to avoid wake-up kicks. With proper timing, she can evade a wake-up kick, then attack the opponent from his or her back side before the opponent can recover and block. This also works well if Alpha's back is to a wall, even if the opponent doesn't use a wake-up kick. Do not overuse this technique though. If it's used too much, a smart opponent will wait until Alpha has jumped over his or her character and then use a wake-up kick.

H + K

Just like Kasumi's H + K, Alpha tech jumps very early in the animation. It is very unsafe, leaving her at -16 if the attack is blocked, but it has follow-up attacks to prevent an opponent from punishing her. Be careful when jumping over low attacks of shorter characters because it's not uncommon for Alpha to completely miss the opponent while evading the attack. Be prepared to use a follow-up attack immediately if this happens. It also covers a decent amount of distance, which makes it an average whiff punishment tool. It hits high, which is somewhat limiting when discussing whiff punishment, but it can be used for such an application.

Whiff Punishment

→ K

Alpha's whiff punishment tools are somewhat limited, but → K can do the job if you have good spacing and proper timing. It doesn't cover a great deal of distance, but it has a long enough reach to whiff punish at a moderate range. The follow-up punch attack extends its range considerably, and is a guard break if the opponent blocks, making this attack much more appealing as a whiff punishment tool.

→ → P

As whiff punishers go, safety is not generally an issue, but you should still be cautious when using Alpha's → → P to whiff punish. It covers a decent amount of range and executes fast enough to be a useful whiff punishment tool, but if you're late trying to whiff punish, there's no follow-up attack to keep Alpha safe. At -12, she can get punished fairly hard if you're too reckless with this attack.

↘ K

This is arguably Alpha's best whiff punishment attack. It covers good range and while it's -13 if blocked, when used at maximum range, it has enough push back to make it difficult to punish for most characters. It stuns on normal hit and even doubles as a Critical Burst under the right circumstances. Be ready to follow this with a stun combo or a launcher if it connects, or try to bait the opponent into countering so you can land one of Alpha's damaging throw options.

STRATEGIES

Offensive

Alpha-152 is extremely limited in *Dead or Alive 5*. While she's one of the fastest characters in the game, she is extremely unsafe against an opponent that likes to block. Even when she connects with her attacks, many of them lead into her F.L.O.A.T. stance, which limits her follow-up options and makes it difficult to retain pressure. Your best bet is to apply pressure with her lengthy combo strings, mixing in her low kicks as much as possible and ending with her flip kick when you can. The low kicks cause a stun for the most part, which should catch most players off guard, even if they're looking for the low attack. Alpha has so many combo variations that it can be hard for even the best players to keep track of them all.

Once you have an opponent on the defensive, it's time to mix in Alpha's throws. Her ↓↓T and ←↙↓↘T both inflict more damage than almost any other throw in the game. Only the combo throws from the grappler characters inflict more damage. Use this to your advantage by pressuring an opponent with Alpha's numerous long combo strings and free-canceling at varied points throughout her combos to transition immediately into one of her damaging throws. The most basic tactic would be to use P throw or P+P throw to catch an opponent off guard. Doing so will make an opponent weary and cause them to try interrupting Alpha-152 more. This allows her to continue her combos instead of free-canceling, and score more traditional damage.

The only other thing Alpha has going for her is that she has multiple Critical Burst attacks. Because her combos are so lengthy and varied, it's not overly difficult for her to reach the maximum stun threshold needed to initiate a Critical Burst stun. When she reaches this point, she has an advantage over most other characters. For the rest of the cast, their choice is to use a Critical Burst, go for a launcher at a different height, or bait a counter and punish with a throw. Alpha can always go for a Critical Burst. She has ↘K and →P+K, which are both Critical Burst attacks. One is a mid kick, while the other is a mid punch. Most opponents cannot defend against both attacks at once, which means if you mix them up well, you can land a Critical Burst every time.

Defensive

On the defensive end, Alpha has a few crush attacks, but nothing that really stands out. Her counter holds are mainly parries that don't always guarantee damage, but she does retain Kasumi's high and mid parries with an automatic follow-up attack. This is going to be your main defensive tool because it effectively gives her a 3-point counter instead of a 4-point counter like most other characters. If you believe an opponent will use a mid attack, simply perform her mid parry (↘H). It won't matter if the attack is a mid punch or a mid kick, Alpha will parry both with a single attempt.

In addition to her parry, she also has several offensive hold throws. Use these when Alpha is at a slight disadvantage, or when an opponent is at an advantage after a guard break or similar attack. Offensive holds go through attacks with proper timing, and Alpha has both high and low offensive holds. Her high options are ↑T for a jumping offensive hold, →→T, or ←←↙↓↘T. Her low offensive hold is ↘T. Keep these in mind whenever you're being pressured by heavily offensive players.

As a side note, Alpha-152 cannot use any wake-up attacks when she's getting up off the ground. This hurts her defensive abilities and allows opponents to apply constant pressure. However, as a small bonus, her idle stance is very low to the ground. This low posture allows her to evade some jumping high attacks. For example, her own H+K will miss more often than not if she's standing in her idle stance. This is not a strongly recommended tactic because it means you're not blocking, but if you see an opponent going for a jumping high attack, it is an available option that's sure to confuse the opponent.

Wall

When an opponent's back is to the wall, Alpha-152 gets a little bit better. The main difference is that many of her attacks that end in F.L.O.A.T. stance do not end in the stance if they slam an opponent into a wall. For example, normally ↘K ends in the stance if it connects. However, if the opponent's back is to a wall and it's a clean wall hit (not a ricochet off the wall), the F.L.O.A.T. stance never occurs. This also means that her →→P Critical Burst becomes a slightly more viable option because it's a little easier to connect attacks after the stun. There's no wall hit because it's a Critical Burst, but the proximity of the wall makes it a little easier to follow up with something worthwhile.

Throws

Alpha's throws are one of her best tools. She has multiple high damage throws and several offensive holds (and some that fall into both categories). Her best throw in terms of speed to damage output is ↘↘T. It executes in 12 frames and inflicts 70 damage on normal hit. Her ↓↓T would be the next step up, executing in 20 frames, but inflicting 90 points of damage. Then you have her ←←↙↓↘T, which executes in 25 frames, but serves as an offensive hold and inflicts 80 points of damage. She also has ↑T as a jumping offensive hold and ↘T as a low offensive hold to round out her throw game. Use the offensive holds when Alpha is at a slight disadvantage, or when you expect an opponent to attack. Use her faster throws after free-canceling her long combo strings for best results.

COMBOS

	STUN OPPONENT
EXTEND	P, ⇨P, ⇘P, ⇦K, ⇘K, H :: K
UNHOLDABLE	None Available
CRITICAL BURST	⇦⇦P, ⇘K, ⇦P :: K
LAUNCHER	⇧K, ⇦KK, ⇘H :: K
JUGGLE	PPPPPP ◦ ⇖K ⇘PPPP ◦ ⇨PPP ⇘PPPP ◦ ⇖K ⇧K ⇨K

WALL COMBOS

	STUN OPPONENT
WALL HIT	⇨PPP, ⇘K, ⇦P, ⇖K, ⇨K
WALL COMBO	None Available

NOTE **Alpha-152's wall combos are virtually identical to her normal juggles.**

FRAME DATA AND MOVE LIST

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
P.	P	H	9(2)13	10	High Punch	-3	-2	1	Cr(36~28)
B.P.	P (Back-Turned)	H	11(3)18	10	High Punch	-7	-6	-3	Cr(30~22)
P.P.	P P	(HH)	9(2)14	10	High Punch	-4	-4	-1	Cr(35~27)
P.P.P.	P P P	(HH)M	11(2)25	12	Mid Punch	-9	-8	Cr(35~25)	Cr(35~25)
P.P.P.P	P P P P	(HH)(MM)	11(2)23	12	Mid Punch	-10	-8	Cr(26~18)	Cr(26~18)
P.P.P.P.	P P P P P	(HH)(MM)M	15(2)23	12	Mid Punch	-9	Cr(25~17)	Cr(25~17)	Cr(25~17)
P.P.P.K.	P P P P K	(HH)(MM)M	21(3)33	24	Mid Kick	-13	CLP	CLP	CLP
P.P.P.P.P.	P P P P P P	(HH)(MM)MH	20(2)24	15	High Punch	-9	Cr(36~26)	LNC	LNC
P.P.P.P.P.P.	P P P P P P P	(HH)(MM)MHM	21(6)98 (on hit); 21(6)31 (on block)	20	Jumping Mid Punch	GB(-2)	KND	KND	KND
P.P.K.	P P K	(HH)H	17(3)25	28	Jumping High Kick	-16	CLP	CLP	CLP
P.P.K.K.	P P K K	(HH)(HM)	15(2)26	35	Mid Kick	-10	CLP	CLP	CLP
P.P.K.2K.	P P K 1 K	(HH)HL	21(4)32	25	Low Kick	-25	Cr(4~-2)	Cr(4~-2)	Cr(10~3)
P.P.2K.	P P 1 K	(HH)L	20(3)32	25	Low Kick	-14	CLP	Cr(16~8)	Cr(16~8)
P.P.2K.K.	P P 1 K K	(HH)LL	19(2)32	18	Low Kick	-16	Cr(12~5)	Cr(12~5)	Cr(12~5)
P.P.2K.K.K.	P P 1 K K K	(HH)L(LM)	23(3)25	25	Mid Kick	-13	Cr(34~24)	LNC	LNC
P.P.2K.K.2K.	P P 1 K K 1 K	(HH)L(LL)	27(2)27	25	Low Kick	-13	KND	KND	KND
P.K.	P K	HH	13(2)24	27	High Kick	-13	Cr(8~3)	Cr(25~17)	Cr(25~17)
P.K.K.	P K K	HHM	11(2)27	12	Mid Kick	-19	Cr(21~13)	Cr(21~13)	Cr(21~13)
6P.	6 P	M	13(3)24	20	Mid Punch	-16	-14	Cr(35~25)	Cr(35~25)
6P.P.	6 P P	MM	13(2)29	15	Mid Punch	-20	-18	Cr(19~11)	Cr(20~12)
6P.P.P.	6 P P P	MMM	16(2)27	25	Mid Punch	-11	Cr(22~14)	Cr(22~14)	Cr(22~14)
6P.P.P.K.	6 P P P K	MMMH	17(3)25	28	Jumping High Kick	-16	Cr(23~15)	Cr(23~15)	Cr(23~15)
6P.P.P.K.K.	6 P P P K K	MMMHM	15(2)26	35	Mid Kick	-10	CLP	CLP	CLP
66P.	6 6 P	H	19(2)95 (on hit); 19(2)25 (on block)	24	Mid Punch	-12	CLP	CLP	CB
4P.	4 P	M	20(3)34	30	Mid Punch	-11	Cr(34~22)	Cr(34~22)	Cr(34~22)
2P.	2 P	L	12(2)20	5	Low Punch	-4	0	Cr(9~5)	Cr(9~5)
3P.	3 P	M	13(2)25	12	Mid Punch	-9	-8	Cr(35~25)	Cr(35~25)
3P.P.	3 P P	(MM)	11(2)23	12	Mid Punch	-10	Cr(26~18)	Cr(26~18)	Cr(26~18)
3P.P.P.	3 P P P	(MM)M	15(2)23	12	Mid Punch	-9	Cr(25~17)	Cr(25~17)	Cr(25~17)
3P.P.P.P.	3 P P P P	(MM)MH	20(2)24	15	High Punch	-9	Cr(36~26)	LNC	LNC
3P.P.P.P.P.	3 P P P P P	(MM)MHM	21(6)98 (on hit); 21(6)31 (on block)	20	Jumping Mid Punch	GB(-2)	KND	KND	KND
3P.P.K.	3 P P K	(MM)M	21(3)33	24	Mid Kick	-13	CLP	CLP	CLP
K.	K	H	12(2)24	20	High Kick	-14	Cr(8~3)	Cr(25~17)	Cr(25~17)
K.K.	K K	HM	11(2)27	12	Mid Kick	-19	Cr(21~13)	Cr(21~13)	Cr(21~13)
K.K.K.	K K K	HMH	10(2)29	12	High Kick	-14	Cr(3~-2)	Cr(31~21)	Cr(31~21)
K.K.K.K.	K K K K	HMHM	10(2)27	12	Mid Kick	-19	Cr(21~13)	Cr(21~13)	Cr(21~13)
K.K.K.K.K.	K K K K K	HMHMH	10(2)29	12	High Kick	-14	Cr(3~-2)	Cr(31~21)	Cr(31~21)
K.K.K.K.7K.	K K K K 3 K	HMHMM	17~35(5)83 (on hit) 17~35(5)50 (on block)	50	Jumping Mid Kick	GB(0)	KB	KB	KB
K.K.K.K.2K.	K K K K 1 K	HMHML	24(3)33	25	Low Kick	-16	Cr(10~3)	KND	KND
K.K.7K.	K K 9 K	HMM	17(5)83 (on hit); 17(5)50 (on block)	50	Jumping Mid Kick	GB(0)	KB	KB	KB
K.K.2K.	K K 1 K	HML	24(3)33	25	Low Kick	-16	Cr(10~3)	KND	KND
6K.	6 K	M	18(4)26	18	Jumping Mid Kick	-14	Cr(21~13)	Cr(21~13)	Cr(21~13)
6K.P.	6 K P	MH	19(2)95 (on hit); 19(2)25 (on block)	28	High Punch	GB(8)	Cr(-28~-40)	Cr(-28~-40)	Cr(-28~-40)
6K.K.	6 K K	MM	14(4)27	18	Jumping Mid Kick	-13	Cr(20~12)	Cr(20~12)	Cr(20~12)
6K.K.P.	6 K K P	MMH	19(2)95 (on hit); 19(2)25 (on block)	28	High Punch	GB(0)	Cr(-28~-40)	Cr(-28~-40)	Cr(-28~-40)
6K.K.K.	6 K K K	MMM	8(4)27	18	Jumping Mid Kick	-13	Cr(20~12)	Cr(20~12)	Cr(20~12)
6K.K.K.P.	6 K K K P	MMMH	23(2)95 (on hit); 23(2)25 (on block)	28	High Punch	GB(0)	Cr(-28~-40)	Cr(-28~-40)	Cr(-28~-40)
6K.K.K.K.	6 K K K K	MMMM	18(4)27	18	Jumping Mid Kick	-14	Cr(20~12)	Cr(20~12)	Cr(20~12)
4K.	4 K	MMMM	17(3)26	30	Mid Kick	-16	Cr(22~14)	Cr(22~14)	Cr(22~14)
4K.4.	4 K 4		17(3)56						
4K.6K.	4 K 6 K	M(MMM)	11(3)11(3)12(3)133	20+20+40	Jumping Mid Kick	GB	BNC	BNC	BNC
4K.K.	4 K K	MM	18(3)28	30	Mid Kick	-12	Cr(20~12)	Cr(20~12)	Cr(20~12)
4K.K.4.	4 K K 4		17(3)18(3)55						
4K.K.6K.	4 K K 3 K	MM(MMMM)	11(3)11(3)12(3)133	20+20+20+20	Jumping Mid Kick	GB	BNC	BNC	BNC
4K.K.K.	4 K K K	MMM	18(2)26	30	Mid Kick	-16	Cr(23~15)	Cr(23~15)	Cr(23~15)
4K.K.K.4.	4 K K K 4	-	17(3)18(3)18(2)56	-	-	-	-	-	-
4K.K.K.K.	4 K K K K	MMM(MMM)	11(3)11(3)12(3)133	20+20+40	Jumping Mid Kick	GB	BNC	BNC	BNC
8K.	8 K	H	18(3)17	20	High Kick	-13	Cr(16~11)	Cr(16~11)	LNC
8K.4.	8 K 4		102	-	-	-	-	-	-
8K.K.	8 K K	HH	12(3)24	20	High Kick	-13	Cr(9~4)	Cr(9~4)	LNC
8K.6K.	8 K 6 K	H(HMM)	17(2)7(2)18(4)95	10+5+40	HK MK MP	GB	LNC	LNC	LNC
8K.K.4.	8 K K 4		102	-	-	-	-	-	-
8K.K.K.	8 K K K	HHH	12(3)24	20	High Kick	-13	Cr(9~4)	LNC	LNC
8K.K.6K.	8 K K 3 K	HH(HMM)	17(2)7(2)18(4)95	10+5+40	HK MK MP	GB	LNC	LNC	LNC
8K.K.K.4.	8 K K K 4		18(3)12(3)12(3)102	-	-	-	-	-	-
8K.K.K.K.	8 K K K K	HHH(HMM)	17(2)7(2)18(4)95	10+5+40	HK MK MP	GB	LNC	LNC	LNC
7K.	7 K (on hit)	M	12(85)1	50	Jumping Mid Kick	GB(0)	LNC	LNC	LNC
7K.	7 K (on block)	M	12(34)1	50		GB(0)	-	-	-
2K.	1 K	L	20(3)32	25	Low Kick	-14	CLP	Cr(16~8)	Cr(16~8)
2K.K.	1 K K	LL	19(2)32	18	Low Kick	-16	Cr(12~5)	Cr(12~5)	Cr(12~5)
2K.K.2K.	1 K K 1 K	L(LL)	27(2)27	25	Low Kick	-13	KND	KND	KND
2K.K.K.	1 K K K	L(LM)	23(3)25	25	Mid Kick	-13	Cr(34~24)	LNC	LNC
3K.	9 K	M	20(3)33	24	Mid Kick	-13	CLP	CLP	CB
33K.	9 9 K	M	17(2)39	25	Mid Kick	-20	Cr(21~11)	LNC	LNC
33K.K.	9 9 K K	(MH)	13(2)43	40	Jumping High Kick	GB(-10)	KB	KB	KB
(P+K)	P 1 K	M	14(2)29	20	Mid Punch	-14	Cr(0~-4)	Cr(31~21)	Cr(31~21)
C.R.U.S.H.	3 P 1 K	M	20(3)31	24	Mid Punch	-8	CLP	CLP	CB
S.L.A.S.H.	3 P 1 K	M	30(4)37	28	Mid Punch	-10	KB	KB	KB

Unholdable, Semi-Safe, Unsafe, Safe

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(11~8)	Cr(11~8)	-	-	No	-
-	-	-	Cr(5~2)	Cr(5~2)	-	-	No	-
-	-	-	Cr(10~7)	Cr(10~7)	-	-	No	-
Cr(35~25)	Cr(35~25)	Cr(35~25)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
-8	Cr(26~18)	Cr(26~18)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
Cr(25~17)	Cr(25~17)	Cr(25~17)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
CLP	CLP	CLP	KB	KB	KB	KB	No	-
-	-	-	LNC	LNC	-	-	No	-
KND	KND	KND	KND	KND	KND	KND	No	FLT
-	-	-	Cr(28~19)	Cr(28~19)	-	-	Yes	-
CLP	CLP	CLP	Cr(28~19)	Cr(28~19)	Cr(28~19)	Cr(28~19)	No	-
Cr(4~2)	Cr(4~2)	Cr(4~2)	KND	KND	KND	KND	Yes	-
CLP	Cr(16~8)	Cr(16~8)	KND	KND	KND	KND	Yes	-
Cr(12~5)	Cr(12~5)	Cr(12~5)	KND	KND	KND	KND	Yes	-
Cr(34~24)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	Cr(25~17)	Cr(25~17)	-	-	No	-
Cr(21~13)	Cr(21~13)	Cr(21~13)	CLP	CLP	3	6	No	-
Cr(35~25)	Cr(35~25)	Cr(35~25)	Cr(29~20)	Cr(29~20)	Cr(29~20)	Cr(29~20)	No	-
-18	Cr(19~11)	Cr(20~12)	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	No	-
Cr(22~14)	Cr(22~14)	Cr(22~14)	KND	KND	KND	KND	No	-
-	-	-	Cr(23~15)	Cr(23~15)	-	-	No	-
CLP	CLP	CLP	Cr(28~19)	Cr(28~19)	Cr(28~19)	Cr(28~19)	No	-
CLP	CLP	CB	KB	KB	KB	KB	No	FLT (On Hit)
Cr(34~22)	Cr(34~22)	Cr(34~22)	KND	KND	KND	KND	No	-
0	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	No	-
Cr(35~25)	Cr(35~25)	Cr(35~25)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
Cr(26~18)	Cr(26~18)	Cr(26~18)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
Cr(25~17)	Cr(25~17)	Cr(25~17)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
-	-	-	LNC	LNC	-	-	No	-
KND	KND	KND	KND	KND	KND	KND	No	FLT
CLP	CLP	CLP	KB	KB	KB	KB	No	-
-	-	-	Cr(25~17)	Cr(25~17)	-	-	No	-
Cr(21~13)	Cr(21~13)	Cr(21~13)	CLP	CLP	3	Cr(13~7)	No	-
-	-	-	Cr(20~12)	Cr(20~12)	-	-	No	-
Cr(21~13)	Cr(21~13)	Cr(21~13)	CLP	CLP	3	Cr(13~7)	No	-
-	-	-	Cr(20~12)	Cr(20~12)	-	-	No	-
KB	KB	KB	KB	KB	KB	KB	No	FLT
Cr(10~3)	KND	KND	Cr(25~15)	Cr(25~15)	Cr(25~15)	Cr(25~15)	Yes	-
KB	KB	KB	KB	KB	KB	KB	No	FLT
Cr(10~3)	KND	KND	Cr(25~15)	Cr(25~15)	Cr(25~15)	Cr(25~15)	Yes	-
Cr(21~13)	Cr(21~13)	Cr(21~13)	Cr(12~6)	Cr(12~6)	Cr(12~6)	Cr(12~6)	No	-
-	-	-	Cr(-57~-63)	Cr(-57~-63)	-	-	No	FLT (On Hit)
Cr(20~12)	Cr(20~12)	Cr(20~12)	Cr(12~6)	Cr(12~6)	Cr(12~6)	Cr(12~6)	No	
-	-	-	Cr(-57~-63)	Cr(-57~-63)	-	-	No	FLT (On Hit)
Cr(20~12)	Cr(20~12)	Cr(20~12)	Cr(12~6)	Cr(12~6)	Cr(12~6)	Cr(12~6)	No	
			Cr(-57~-63)	Cr(-57~-63)	-	-	No	FLT (On Hit)
Cr(20~12)	Cr(20~12)	Cr(20~12)	Cr(12~6)	Cr(12~6)	Cr(12~6)	Cr(12~6)	No	-
Cr(22~14)	Cr(22~14)	Cr(22~14)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	No	-
								FLT (BT)
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
Cr(20~12)	Cr(20~12)	Cr(20~12)	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	No	-
								FLT (BT)
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
Cr(23~15)	Cr(23~15)	Cr(23~15)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	No	-
-	-	-	-	-	-	-	-	FLT (BT)
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
-	-	-	Cr(31~23)	LNC	-	-	Yes	-
-	-	-	-	-	-	-	-	FLT (BT)
-	-	-	Cr(24~16)	LNC	-	-	Yes	-
-	-	-	LNC	LNC	-	-	Yes	-
-	-	-	-	-	-	-	-	FLT (BT)
	-	-	LNC	LNC	-	-	Yes	-
-	-	-	LNC	LNC	-	-	Yes	-
-	-	-	-	-	-	-	-	FLT (BT)
-	-	-	LNC	LNC	-	-	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	FLT
-	-	-	-	-	-	-	-	-
CLP	Cr(16~8)	Cr(16~8)	KND	KND	KND	KND	Yes	-
Cr(12~5)	Cr(12~5)	Cr(12~5)	KND	KND	KND	KND	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
Cr(34~24)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
CLP	CLP	CB	KB	KB	KB	KB	No	-
Cr(21~11)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	KB	KB	-	-	No	-
Cr(0~-4)	Cr(31~21)	Cr(31~21)	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	No	-
CLP	CLP	CB	KB	KB	KB	KB	No	-
KB	KB	KB	KB	KB	KB	KB	No	-

Move List (continued)

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
D.E.S.T.R.O.Y.		M	39~59(4)37	80	Mid Punch	GB(13)	PB	PB	PB
(H+K).		H	17(3)25	28	Jumping High Kick	-16	CLP	CLP	CLP
(H+K)K.		(HM)	15(2)26	35	Mid Kick	-10	CLP	CLP	CLP
(H+K)K.2K.		HL	21(4)32	25	Low Kick	-25	Cr(4~-2)	Cr(4~-2)	Cr(10~3)
2(H+K).		L	20(4)33	25	Low Kick	-25	Cr(3~-3)	Cr(3~-3)	Cr(9~2)
2(H+K).4.			20(4)84	-	-	-	-	-	-
2(H+K).2K.		LL	18(4)37	25	Low Kick	-25	Cr(-1~-7)	Cr(-1~-7)	Cr(5~-2)
2(H+K).2K.4.		LL-	18(4)84	-	-	-	-	-	-
2(H+K).2K.2K.		LLL	18(4)38	25	Low Kick	-25	Cr(-2~-8)	Cr(-2~-8)	Cr(4~-3)
2(H+K).2K.2K.K.		LLL(MH)	19(2)4(2)102	20+40	MK HK	GB	LNC	LNC	LNC
2(H+K).2K.2K.4.		LLL-	18(4)84	-	-	-	-	-	-
3(H+K).		M	18(3)25	25	Mid Kick	-13	Cr(34~24)	LNC	LNC
D.I.V.E.	F.L.O.A.T.	M	9(20)97	30	Jumping Mid Punch	GB	KND	KND	KND

Back-Turned

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
B.P.		H	11(3)18	10	High Punch			-3	Cr(30~22)
B.4P.		M	16(3)37	38	Mid Punch	-13	LNC	LNC	LNC
B.2P.		L	13(3)20	14	Low Punch		-2	Cr(17~11)	Cr(17~11)
B.K.		H	14(2)30	30	High Kick	-14	KND	CLP	CLP
B.4K.		M	15(3)29	25	Mid Kick	-13	Cr(-1~-5)	KND	KND
B.8K.		M	24(6)27	35	Jumping Mid Kick	-4	KND	KND	KND
B.7K.		M	8(3)59	60	Jumping Mid Kick	GB(-8)	KB	KB	KB
B.2K.		L	20(3)23	24	Low Kick	-10	Cr(20~13)	KND	KND

Throws

Name	Notation	Height	Execution	Damage	Advantage on Hit
H.E.L.I.X.		H	5(2)23	50	-
I.N.V.E.R.S.E.		H (Offensive Hold)	10(2)25	0	FLT
P.U.N.I.S.H.	(Combo Throw 1)	Combo Throw	-	50	-
W.P.U.N.I.S.H.	(Combo Throw 1, facing the wall)	Combo Throw	-	60	-
B.R.E.A.K.		H (Offensive Hold)	30(3)46	10+15+50	FLT
W.B.R.E.A.K.	(Facing the wall)	Wall	30(3)46	10+25+50	FLT
O.B.O.R.O.		H	12(2)26	70	FLT
O.B.O.R.O.	Running	H	5(2)23	60	FLT
S.T.A.M.P.		H	10(2)25	62	-
B.U.R.S.T.		H	20(2)13	5+15+70	-
R.U.S.H.		H (Offensive Hold)	25(2)23	5+10+10+5+5+5+5+35	-
S.T.R.I.K.E.	(To opponent's back)	H	5(2)23	65	-
B.R.E.A.K.R.	(To opponent's back)	H	30(3)46	10+15+50	FLT
W.B.R.E.A.K.R.	(To opponent's back, facing the wall)	Wall	30(3)46	10+25+50	FLT
O.B.O.R.O.R.	(To opponent's back)	H	12(2)26	75	FLT
S.P.E.A.R.	(To crouching opponent)	L	3(2)24	70	FLT
S.P.E.A.R.	(To crouching opponent's back)	L	3(2)24	70	FLT
S.P.E.A.R.	(To crouching opponent's back)	L	10(3)30	50	FLT
C.L.A.S.H.	(To crouching opponent)	L	10(3)30	50	-

Wake-Up Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	(Face down, head toward opponent)	M	25(3)40	38	Jumping Mid Kick	-24	LNC	LNC	LNC

Side Step Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
SS.P	Sidestep	M	27(2)29	20	Mid Punch	-14	Cr(0~-4)	Cr(31~21)	Cr(31~21)
SS.K	Sidestep	M	31(3)25	25	Mid Kick	-13	Cr(34~24)	LNC	LNC

Partition Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
J.P.	While Jumping	M	40(5)11	15	Jumping Mid Punch	GB	Cr(35~27)	Cr(35~27)	Cr(35~27)
J.K.	While Jumping	M	37(8)23	30	Jumping Mid Kick	GB	KB	KB	KB
L.P.	While Landing	M	55(3)23	22	Mid Punch	-8	Cr(36~26)	LNC	LNC
L.K.	While Landing	L	55(3)32	25	Low Kick	-16	Cr(11~4)	CLP	CLP
B.U.R.S.T.	While Jumping	H	32(2)30	5+15+70	-	-	Yes	-	-
B.U.R.S.T.	While Landing	H	42(2)24		-	-	Yes	-	-

Special Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
F.R.O.N.T.		-	50	-	-	-	-	-	-
F.A.K.E.		-	25	-	-	-	-	-	-
F.L.O.A.T.		-	40	-	-	-	-	-	-
W.A.R.P.	(During F.L.O.A.T.)	-	21	-	-	-	-	-	-
W.A.R.P.	(During F.L.O.A.T., while back-turned)	-	21	-	-	-	-	-	-
R.E.B.I.R.T.H.		-	110	-	-	-	-	-	-

Unholdable, Semi-Safe, Unsafe, Safe

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
PB	PB	PB	PB	PB	PB	PB	No	-
-	-	-	Cr(28~19)	Cr(28~19)	-	-	Yes	-
CLP	CLP	CLP	Cr(28~19)	Cr(28~19)	Cr(28~19)	Cr(28~19)	No	-
Cr(4~2)	Cr(4~2)	Cr(4~2)	KND	KND	KND	KND	Yes	-
Cr(3~3)	Cr(3~3)	Cr(3~3)	KND	KND	KND	KND	-	-
-	-	-	-	-	-	-	-	FLT (BT)
Cr(-1~-7)	Cr(-1~-7)	Cr(-1~-7)	KND	KND	KND	KND	Yes	-
-	-	-	-	-	-	-	-	FLT (BT)
Cr(-2~-8)	Cr(-2~-8)	Cr(-2~-8)	KND	KND	KND	KND	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	Yes	FLT (BT)
-	-	-	-	-	-	-	-	FLT (BT)
Cr(34~24)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
KND	KND	KND	KND	KND	KND	KND	No	FLT

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(5~2)	Cr(5~2)	-	-	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	Yes	-
-2	Cr(17~11)	Cr(17~11)	Cr(8~4)	Cr(38~28)	Cr(8~4)	Cr(38~28)	No	-
-	-	-	KND	KND	-	-	No	-
Cr(11~4)	KND	KND	KB	KB	KB	KB	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
Cr(20~13)	KND	KND	KND	KND	KND	KND	No	-

Tag Throws

Name	Notation	Partner	Height/Type	Execution	Damage
O.B.O.R.O.	7	Other	H	Varies Per Partner	64

Down Attacks

Name	Notation	Height/Type	Execution	Damage
D.P.	1 P	Grounded	18(4)26	10
D.K.	1 P + K	Grounded	34(12)60/33	20

Holds

Name	Notation	Height	Execution	Attack Type
H.A.Z.E.	4	H/P	0(18)12	0
H.A.Z.E.	4 H	H/K	0(18)12	0
H.A.Z.E.	6 H	M/P	0(18)12	0
H.A.Z.E.	6 H	M/K	0(18)12	0
H.A.Z.E.	3 H	L/P	0(18)12	0
H.A.Z.E.	3 H	L/K	0(18)12	0
H.A.Z.E.	6 H	Jumping P	0(18)12	0
H.A.Z.E.	6 H	Jumping K	0(18)12	0
-	1 H	H	0(18)12	-
-	1 K	M	0(18)12	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(31~21)	Cr(31~21)	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	No	-	
LNC	LNC	LNC	LNC	LNC	LNC	No	-	

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(35~27)	Cr(35~27)	Cr(35~27)	Cr(35~27)	Cr(35~27)	Cr(35~27)	Cr(35~27)	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
Cr(36~26)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(11~4)	CLP	CLP	CLP	CLP	CLP	CLP	No	-
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	FLT
-	-	-	-	-	-	-	-	FLT
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	-

AYANE

Bio

COUNTRY
Japan

GENDER
Female

BIRTH DATE
August 5

AGE
18

BLOOD TYPE
AB

HEIGHT/WEIGHT
157 cm/47 kg

BODY SIZE
B93 W54 H84 cm

FIGHTING STYLE
Mugen Tenshin Ninjutsu (Hajinmon Style)

OCCUPATION
Kunoichi

FAVORITE FOOD
Marrons Glacés

HOBBIES
Aesthetics (Beauty Treatments)

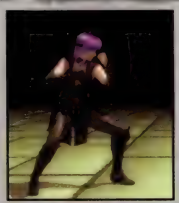
The brilliant kunoichi of the Hajinmon sect, the "dark side" of the Mugen Tenshin clan. A cursed birth leaving her destined to live in the shadows, Ayane becomes an assassin on the hunt after her "runaway ninja" half-sister Kasumi.

Rating

Overview

Ayane is a well-rounded character who is highly evasive. She excels in movement, and controls space during matches to force opponents into whiffing attacks. She can be played offensively or defensively, matching almost any style of play. She has all the tools she needs to keep her opponents out, or close the gap when needed to begin her offense. At a basic level, she has to play the stun game to win. With more advanced tactics, she can avoid playing the stun game throughout a good portion of the match, and instead use whiff punishment, unholdable stuns, and launching throws to win.

Costumes


Costume 1

Costume 2

Costume 3

Costume 4

Costume 5

Costume 6

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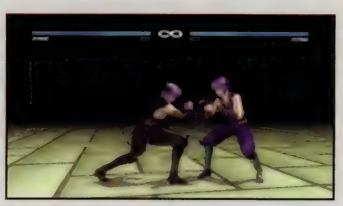
PRIME ATTACKS

Critical Burst



→ P + K

Ayane's Critical Burst (Soshoha) is a decent attack in its own right, but it won't be used much unless you choose to play the stun game with her (instead of a spacing- and movement-based strategy). It tech crouches early in the animation, stuns on normal hit, and executes in 20 frames like most other Critical Bursts in the game. After connecting Ayane's Critical Burst, you have time to shift into her back-turned stance (↗ P) and launch with ← K, unless you're near a wall, in which case you should use ← P from her neutral stance. Ayane's Critical Burst is also one of the few Critical Burst attacks that has a follow-up attack, which also happens to tech crouch. This allows her to poke with her Critical Burst attack, despite the fact that it's -9 (unsafe) on block because the opponent must respect the follow-up attack.

Safe

→ P K

The first attack of Ayane's → P K (Yoen-Kyaku) is not safe, but the second attack is -7 when blocked. This is safe from non-grappler characters, but unsafe from grapplers (Bass, Tina, etc.). The first attack leaves Ayane in her back-turned stance, which allows for mix-ups because the opponent must respect the follow-up attack. Both attacks track and the initial attack also tech crouches.

↗ K

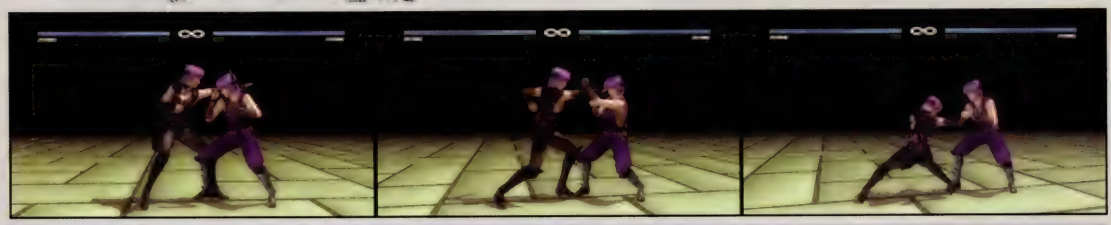
The Ryubi-Ressen is a good attack for a few different reasons. It crushes low attacks almost instantly, which is especially good against low wake-up attacks. It's -7 on block, which means that it's safe against non-grappler characters, but can be punished by the grapplers with faster throws. Keep in mind, you should buffer a throw escape during the fuzzy guard after the execution of the attack if it's blocked. This ensures you escape a neutral throw attempt.

↘ H + K

Ayane's Rekku-Kyaku is one of her best attacks. It ends in her back-turned stance, tracks in both directions, hits mid, is safe when blocked (leaving her at 0), causes an unholdable Sit-Down stun on normal and counter hit, and works very well as a whiff punisher. After a successful Sit-Down stun, follow with a guaranteed back-turned ← K to launch the opponent into the air. At max range, the launcher will miss, but Ayane can still follow with back-turned mix-ups to keep her offense going.

↙ ↙ K

Ayane's backward twirl has quite a few uses, but the kick from her twirl (↙ ↙ K) is -6 on block, making it safe, serves as a great whiff punisher after the twirl evades an attack, and tracks in both directions. Use this just inside of an opponent's attack range to make them think they can hit Ayane. The twirl moves her just outside of their attack range, then the kick connects before the opponent can recover from the whiffed attack.



BT P P P

There are multiple uses for this back-turned combo string, but the third attack leaves Ayane at -5, safe from punishment. Because there's a fourth attack in the string, which is a guard break, an opponent will be hesitant to attack after blocking the third hit. Their options will be to continue blocking, which allows Ayane to continue on to the last hit and land the guard break, side step to evade the last attack, or attempt to counter the last attack. A free-cancel after the third hit allows Ayane to use one of her many tracking attacks to negate a side step attempt, or throw to score big damage during the opponent's counter hold attempt.

Frame Advantage

↙ H + K

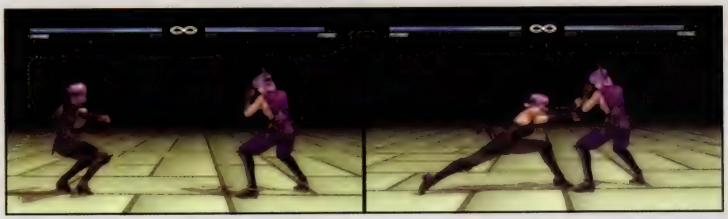
Ayane's Kashima-Renchi is a low-hitting guard break that leaves her at +19 on block. It tracks, so it cannot be side stepped, but in open space Ayane is too far away to follow with a guaranteed attack, despite the frame advantage. This attack is best used to continue Ayane's pressure after the frame advantage, or near a wall when Ayane can follow with a guaranteed back-turned P or back-turned P into a wall combo.

↓ H + K

The Fujin-Sai is a high attack that guard breaks and leaves Ayane at +23. This allows her to follow with a guaranteed back-turned K to launch an opponent. The attack tracks to prevent an opponent from side stepping, and while it takes 39 frames to execute, it can be canceled by pressing K to keep Ayane safe if an opponent attempts to duck under or interrupt the attack. The cancel also allows her to transition into various mix-ups if the opponent remains blocking in anticipation of the attack.

↙ ↙ P

Ayane's ↙ ↙ twirl is evasive by itself, but there are multiple attack options following the evasive maneuver. The tracking ↙ ↙ K is discussed in the safe attacks section, while the more linear ↙ ↙ P is a guard break. It can be used as a whiff punisher by staying just inside an opponent's attack range and using the twirl to evade an attack, then follow with the punch. It does not track, but because it executes very quickly after the twirl animation, an opponent will have a hard time evading it with a side step, and will have to respect the fact that you can use ↙ ↙ K instead, which will connect if an opponent tries to side step. If → ↙ P is blocked, Ayane is at +5 and can continue to press her offense. It's also possible to perform a double twirl by pressing ↙ ↙ P.



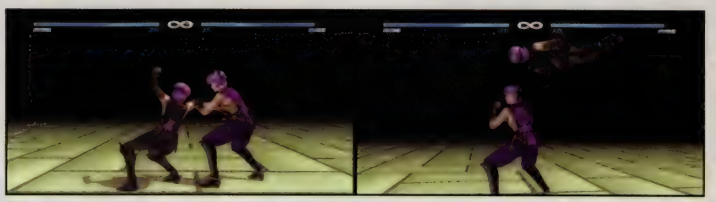
BT P P P P

If the third attack in Ayane's back-turned P P P P is blocked, the fourth attack cannot be evaded or countered in any way. If the fourth attack is blocked, it guard breaks and leaves Ayane at +5. On hit, the attack stuns, allowing Ayane to attempt a combo (although the opponent can counter out of the stun). This is a good combo string to use as a mix-up tool because the opponent is forced to make a decision after the second attack. If they choose to side step or counter the third attack, a free-cancel at that point allows Ayane to punish the opponent with a tracking attack or throw. If the opponent is afraid of this consequence (Ayane's throws can be devastating), she's free to continue the combo to the third hit, which guarantees the fourth hit will at least be blocked and allow Ayane to continue her offense after the frame advantage.

Crush

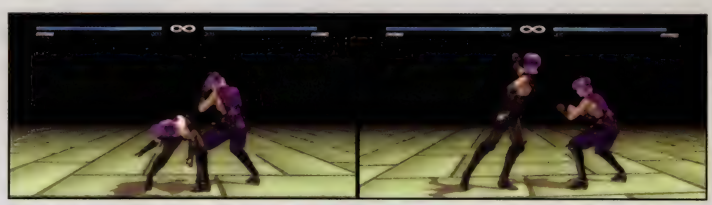
⇨ Ⓟ

Ayane's ⇨ Ⓟ crushes high attacks and has multiple follow-up options. It's not safe if an opponent blocks (-10), but with the follow-up attacks, it's unwise for an opponent to attempt to punish Ayane. One of the follow-up attacks (⇨ Ⓟ Ⓚ) is safe when blocked (-7), while another (⇨ Ⓟ Ⓟ) launches an opponent. Both of these follow-up attacks track, which means an opponent cannot side step to avoid them. Once an opponent respects the follow-up attacks, Ayane can use ⇨ Ⓟ to transition into her back-turned stance, and then go for various mix-ups. If it hits, you can then follow with the launching attack if you have decent reactions.



⇨ Ⓟ ↗

There are many variations of Ayane's ⇨ Ⓟ ↗ (↗ Ⓟ ↗, Ⓟ Ⓟ ⇨ Ⓟ ↗, etc.), but they all have the same basic purpose. Use these attacks to switch positions with an opponent, while avoiding low attacks and still maintaining pressure. The jump leaves Ayane in her back-turned stance and is also good for baiting or avoiding low wake-up kicks. From her back-turned stance, ↗ by itself will perform the jump. While facing forward, you can also use ↖ Ⓟ to create distance, jumping in the opposite direction.



⇦ Ⓟ and BT ⇦ Ⓟ

Ayane's ⇦ Ⓟ and back-turned ⇨ Ⓟ are her staple launching attacks. They're both unsafe, but have a variety of follow-up options to prevent an opponent from punishing. With follow-ups that track, it also prevents an opponent from sidestepping to avoid the mix-up. In addition, they crush high attacks with ease and leave Ayane in her back-turned stance for mix-up opportunities.

⇩ Ⓟ

While at first glance it may seem as though Ayane's ⇩ Ⓟ is a basic low jab, it serves a far better purpose. It leaves Ayane at 0 on hit, which means that it's essentially a reset switch. At any point in time, interrupt or poke with ⇩ Ⓟ to reset the situation back to 0 and give Ayane the advantage against most characters. As a 12-frame low attack that tech crouches under high attacks instantly, you won't see this attack blocked very often. It's also -4 on block, which means that it's safe from punishment in the event an opponent anticipates the attack is coming and blocks.

↙ Ⓟ

Ayane's ↙ Ⓟ serves a very similar purpose as her ⇩ Ⓟ. It's a little slower than ⇩ Ⓟ, but on counter hit it stuns. This creates a very good position for Ayane to use a back-turned mix-up. Because it crushes high attacks very early in the animation, it's not overly difficult to connect this attack as a counter hit and stun the opponent. It's unsafe if blocked, but it has a high and low follow-up. It also tracks, unlike her ⇩ Ⓟ, which can come in handy against opponents who like to side step.

⇩ Ⓗ + Ⓚ

The Roso-Kyaku tech crouches under high attacks very early in the animation and connects low. It stuns on normal hit, making it a very good pressure tool, forcing opponents to pay close attention to Ayane's low attacks in an effort to block this. It can also be used at the end of a string such as ⇨ Ⓚ ⇩ Ⓚ, which makes it a decent tool to bait out counters and punish with a free-cancel into a low throw instead of finishing the combo string.

Whiff Punishment

and

These are two of Ayane's best whiff punishers because the notation before each attack is a backward twirl that evades high attacks and moves Ayane out of range of other attacks. It's important to start the twirl from a distance just inside of an opponent's attack range. The key is to have the twirl move Ayane just outside of the opponent's attack range, forcing his or her attack to whiff, and then punish with the or . The option is a guard break that leaves Ayane at +5 when blocked, while the option tracks and leaves Ayane at -6 when blocked. Be sure to fuzzy guard and buffer a throw escape if the attack is blocked.

The Sho-Ayane attack is more than just a whiff punisher. It's unsafe if blocked (-17), but if it hits as a counter hit while both characters are in a closed stance, it leads to a Limbo stun and allows Ayane to follow with a guaranteed launcher. It also tech crouches under high attacks late in the animation and has good range, making it a solid whiff punishment tool. It's a little slow, but it can still be used while an opponent is stunned in an effort to score a Limbo stun.

Ayane's tried and true whiff punisher, the Genmu-So, executes in 16 frames, making it one of her fastest whiff punishers. It's unsafe if blocked (-12), but as a whiff punisher, it shouldn't be getting blocked very often. It covers a great deal of range and knocks an opponent back allowing Ayane to use her spacing tools to keep an opponent at bay. It also has the ability to tech jump over low attacks with proper timing, but it's not as reliable as some of her other jumping attacks.

STRATEGIES

Offensive

Ayane is a constant pressure character. She controls distance very well and forces opponents to respect her many multi-hit combo strings. At close range, use her many crush attacks to go under high attacks and start her offense. If you find yourself in an offensive lull, use to reset the situation back to 0.

From back-turned, Ayane is arguably in a better position. Use to tech crouch under high attacks and enter her back-turned stance. She has a wide variety of attacks that allow her to enter back-turned with relative safety either from the attack itself, or due to an attack having multiple follow-up options. With 6-frame high and low throws from back-turned, opponents will fear using counters against Ayane. Both throws are fairly damaging when they connect as a hi counter.

Speaking of Ayane's throws, use them to continue her pressure game once an opponent has learned not to attack out of turn. Her from neutral stance is Ayane's go-to throw because it allows her to follow with or to launch the opponent. While it's not one of her fastest throws (12-frame execution), it's enough to keep opponents on their toes and worried about their safety.

Use the tracking ability of to fish for a counter hit. It's -9 if blocked, but has a follow-up to keep an opponent from punishing. If it connects as a counter hit, most opponents will want to use a counter hold to escape the stun. Use this opportunity to go for a hi counter throw attempt, or simply launch the opponent for a juggle. This is one of Ayane's most basic offensive options—place the opponent in a stun to bait a counter hold and then punish with her throw.

Defensive

Ayane is all about evasion. She has a plethora of attacks that crush high and/or low attacks, plus a slew of spins and twirls that move her in and out of an opponent's attack range. Controlling space is key to winning with Ayane, and that requires the use of forward dashes, back dashes, and Ayane's back-turned stance ( ) as a pseudo-back dash.

The twirl and are great evasion tools that create distance between Ayane and an opponent and force the opponent to whiff attacks when used with expert timing. From a slight distance, is Ayane's best option. It's safe, tracks, has good range, and causes a Sit-Down stun on normal and counter hit. Once Ayane is in a back-turned stance after this attack, she has a good mix-up with the throw, or one of her many back-turned attacks.

Wall

Ayane does not have much of a wall game compared to some of the other characters. She's got ↙ ↙ P and ⇨ P K as what most would consider her best options, but she gets minimal damage on the wall. Pressure an opponent with guard breaks to get a guaranteed launch. Ayane gets better damage from a launch into a wall hit at the end of a combo, rather than a wall hit to start a combo. She only has a few attacks that will launch instead of resulting in a wall hit. She cannot use ⇨ P P, BT P P, BT ⇦ K, or ⇦ P + K because they result in a wall hit. However, she can use ⇦ P and ⇧ K to launch near a wall.

Throws

Ayane's best throw is her ⇨ ⇦ T. It executes in 12 frames, and leaves her at +16, which guarantees a ⇦ P or ⇦ P + K launcher. Her back-turned ⇨ ⇨ T or ⇨ T are not offensive holds like they were in *Dead or Alive 4*, but they still offer a good mix-up when Ayane is in her back-turned stance. Her normal back-turned throw is 6 frames and works very well immediately following a basic P from her neutral stance. Mix in + T from back-turned in case the opponent likes to crouch. Both of these throws work well after almost any attack that leaves Ayane in her BT stance.

A limited setup for Ayane's ⇩ T throw to a crouching opponent's back can catch an opponent off guard from time to time. Use ⇨ P K to knock the opponent down, then dash forward and follow with ⇧ P while the opponent is still grounded. This makes Ayane go into her BT stance and then jump over the opponent. As soon as Ayane lands, press H to cancel out of her BT stance and turn around. With proper timing, if the opponent uses a low wake-up kick during this process, a quick ⇩ T will punish the attack.

TIP **Ayane can escape the ⇦ P follow-up after her ⇨ ⇦ T throw. Simply press ↙ immediately after being thrown and the ⇦ P will not launch. If you're up against another Ayane player, use ⇦ P + K to launch to ensure it is not escaped. No other character has this ability.**

COMBOS

	STUN OPPONENT
EXTEND	P, ⇨ P
UNHOLDABLE	↘ H + K, ⇦ H + K
CRITICAL BURST	⇨ P + K
LAUNCHER	⇦ P, BT ⇦ P, ⇦ K, BT ⇦ K, ⇧ K, BT ⇦ P, ⇨ P P
JUGGLE	P P ⇨ P K ⇨ ⇨ K K K P P P K K K
BACK-TURNED	P P ⇦ P P ◦ ⇧ K

NOTE **Ayane's wall combos are virtually identical to her normal juggles.**

FRAME DATA AND MOVE LIST

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	10(2)14	10	High Punch	-1	0	3	Cr(35~27)
-	P P	(HH)	10(2)15	10	High Punch	-5	-5	-2	Cr(34~26)
-	P P P	(HH)M	16(3)24	18	Mid Punch	-9	-9	Cr(23~15)	Cr(23~15)
Renjin-Soryu-Sen	P P P K	(HH)M(MH)	19(4)15(4)57	16+20	Jumping Mid Kick / Jumping High Kick	-30	LNC	LNC	LNC
-	P P P 🡒	(HH)M-	21	-	-	-	-	-	-
-	P P 🡒 P	(HH)M	14(2)25	18	Mid Punch	-10	-8	Cr(23~15)	Cr(23~15)
-	P P 🡒 P P	(HH)M-	45	-	-	-	-	-	-
-	P P 🡒	(HH)M-	29	-	-	-	-	-	-
Renjin-Koeiso	P P 🡒 P P	(HH)MM	23(3)29	22	Mid Punch	-12	Cr(30~20)	LNC	LNC
Renjin-Yoen	P P 🡒 P K	(HH)MM	18(3)29	24	Mid Kick	-7	KND	KND	KND
-	P P K	(HH)H	12(2)24	24	High Kick	-11	Cr(2~-2)	Cr(25~17)	Cr(25~17)
-	P P K K	(HH)HH	19(3)29	22	High Kick	-14	Cr(4~-1)	Cr(19~11)	Cr(19~11)
Renjin-Ten-Ryugaku	P P K K K	(HH)HHH	28(4)34	32	Jumping High Kick	-13	KB	KB	KB
Rejin-Gurenbu	P P K K 🡓 K	(HH)HHL	44(2)30	35	Low Kick	GB(19)	KND	KND	KND
-	P P	(HH)H-	33	-	-	-	-	-	-
-	P P 🡒 K	(HH)M	13(2)25	23	Mid Kick	-13	Cr(15~9)	Cr(15~9)	Cr(15~9)
Renjin-Ryuso	P P 🡒 K K	(HH)MH	22(3)34	28	High Kick	-1	KB	KB	KB
Renjin-Roso	P P 🡒 K 🡓 K	(HH)ML	19(3)25	22	Low Kick	-16	Cr(12~6)	Cr(23~15)	Cr(23~15)
-	P K	H(HH)	22(2)6(2)23	15+10	Jumping High Kick	-11	Cr(46~34)	Cr(46~34)	Cr(46~34)
Hajin-Shinso	P K K	H(HHM)	14(2)28	18	Mid Kick	-13	KND	KND	KND
-	🡒 P	M	13(2)25	22	Mid Punch	-10	-8	Cr(23~15)	Cr(23~15)
-	🡒 P 🡕	M-	45	-	-	-	-	-	-
-	🡒 P 🡑	M-	29	-	-	-	-	-	-
Koeiso	🡒 P P	MM	23(3)29	24	Mid Punch	-12	Cr(30~20)	LNC	LNC
Yoen-Kyaku	🡒 P K	MM	18(3)29	26	Mid Kick	-7	KND	KND	KND
-	🡒 🡒 P	M	15(3)24	18	Mid Punch	-9	-9	Cr(23~15)	Cr(23~15)
Koku-Soryu-Sen	🡒 🡒 P K	M(MH)	19(4)15(4)57	16+20	Jumping Mid Kick/ Jumping High Kick	-30	LNC	LNC	LNC
-	🡒 🡒 P 🡐	M-	21	-	-	-	-	-	-
-	🡒 P	M	15(4)25	24	Mid Punch	-15	-13	LNC	LNC
Rasen-Urajin	🡒 P K	MH	18(3)34	30	High Kick	-14	KB	KB	KB
Rasen-Hishu	🡒 P 🡓 K	MH	23(3)34	40	High Kick	-15	KB	KB	KB
Rasen-Urachi	🡒 P 🡓 K	ML	28(3)35	24	Low Kick	-19	Cr(2~-4)	Cr(8~1)	KND
Rasen-Hien	🡒 P 🡓 K	ML	30(3)35	28	Low Kick	-17	Cr(8~1)	KND	KND
Futenjin	🡕 P	M	25(2)28	22	Mid Punch	-10	-8	Cr(20~12)	Cr(20~12)
-	🡕 P 🡒	M-	45	-	-	-	-	-	-
-	🡕	M-	29	-	-	-	-	-	-
-	🡓 P	L	12(2)20	5	Low Punch	-4	0	Cr(9~5)	Cr(9~5)
-	🡔 P	M	15(3)22	20	Mid Punch	-14	-11	Cr(26~18)	Cr(26~18)
Fuzan-Ryubu	🡔 P P	MM	15(4)28	24	Mid Punch	-14	-9	LNC	LNC
Fuzan-Seppu	🡔 P K	ML	22(3)25	22	Low Kick	-11	Cr(12~6)	Cr(23~15)	Cr(23~15)
-	🡓 🡔 P	L	20(2)25	18	Low Punch	-8	-4	Cr(24~16)	Cr(24~16)
Jinrai-Enjin	🡔 🡔 P 🡓 🡕 K	LL	25(3)25	25	Low Kick	-12	Cr(23~15)	Cr(23~15)	Cr(23~15)
-	🡐 P	L	15(2)22	18	Low Punch	-10	-2	Cr(16~10)	Cr(16~10)
Shiranui	🡐 P K	LH	24(4)33	40	High Kick	-15	KB	KB	KB
Sajin-Shu	🡐 P K	LL	25(5)29	28	Low Kick	-13	Cr(12~5)	KND	KND
-	K	H	12(2)24	27	High Kick	-10	Cr(2~-2)	Cr(25~17)	Cr(25~17)
-	K 🡒	H-	33	-	-	-	-	-	-
-	K K	HH	19(3)29	22	High Kick	-14	Cr(4~-1)	Cr(19~11)	Cr(19~11)
Renten-Ryugaku-Sen	K K K	HHH	28(4)34	32	Jumping High Kick	-14	KB	KB	KB
Renten-Maifu	K K 🡓 K	HHL	44(2)30	35	Low Kick	GB(19)	KND	KND	KND
-	🡒 K	M	13(2)25	20	Mid Kick	-9	Cr(15~9)	Cr(15~9)	Cr(15~9)
Jinrai-Ryuso	🡒 K K	MH	22(3)34	30	High Kick		KB	KB	KB
Jinrai-Roso	🡒 K 🡓 K	ML	19(3)25	22	Low Kick	-12	Cr(12~6)	Cr(23~15)	Cr(23~15)
-	🡒 🡒 K	M	16(2)26	25	Jumping Mid Kick	-11	Cr(23~15)	Cr(14~8)	Cr(14~8)
-	🡐 🡒 K K	MH	14(3)34	24	Jumping High Kick	-7	Cr(14~6)	Cr(14~6)	Cr(14~6)
Tenryu-Rensei	🡒 🡒 K K K	MHM	33(5)33	33	Jumping Mid Kick	-11	KB	KB	KB
-	🡐 🡒 K K 🡐	MH-	21	-	-	-	-	-	-
Fujin-Kyaku	🡐 K	M	16(3)27	20	Mid Kick	-12	Cr(21~13)	BNC	BNC
-	🡑 K	H	14(3)28	18	High Kick	-12	LNC	LNC	LNC
-	🡑 K K	(HH)	12(2)36	16	Jumping High Kick	-18	LNC	LNC	LNC
Soten-Rensho-Sokyaku	🡑 K K K	(HH)H	16(4)49	40	Jumping High Kick	-25	BNC	BNC	BNC
Ryubi-Ressen	🡕 K	M	33(4)35	45	Jumping Mid Kick		KND	KND	KND
Shu-Getsurin	🡕 K	M	18(5)55	45	Jumping Mid Kick	-30	LNC	LNC	LNC
-	🡓 K	L	19(2)24	10	Low Kick	-11	-8	Cr(20~13)	Cr(20~13)
-	🡒 K	M	15(2)23	24	Mid Kick	-8	Cr(6~2)	Cr(26~18)	Cr(26~18)
-	🡔 K K	MH	17(2)24	22	High Kick	-10	Cr(2~-2)	Cr(25~17)	Cr(25~17)
-	🡔 K K K	MHH	22(3)29	22	High Kick	-14	Cr(4~-1)	Cr(19~11)	Cr(19~11)
Senrai-Ryugaku-Sen	🡔 K K K K	MHHH	28(4)34	32	Jumping High Kick	-14	KB	KB	KB
Senrai-Maifu	🡔 K K K 🡓 K	MHHL	44(2)30	35	Low Kick	GB(19)	KND	KND	KND
-	🡔 K K 🡒	MH-	33	-	-	-	-	-	-
Genmu-So	🡕 K	M	16(4)39	40	Jumping Mid Kick	-12	KB	KB	KB
-	P 🡒 K	H	13(2)20	18	High Punch	-5	-1	Cr(14~9)	Cr(14~9)
-	P 🡒 K P	(HH)	8(2)25	12	High Punch	-13	Cr(10~5)	Cr(10~5)	Cr(10~5)
Eiko-Hajin-Geki	P 🡒 K P P	(HHH)	12(2)29	20	High Punch	-10	Cr(5~0)	Cr(10~4)	Cr(10~4)
Eiko-Fujin-Sai	P 🡒 K P K	(HH)H	41(3)28	50	High Kick	GB(23)	KB	KB	KB
Fujin-Tenshin	P 🡒 K P K H	(HH)-	19	-	-	-	-	-	-
Eiko-Jintsu-Sai	P 🡒 K P 🡓 K	(HH)L	37(2)30	35	Low Kick	GB(19)	KND	KND	KND

Unholdable, Semi-Safe, Unsafe, Safe

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(10~7)	Cr(10~7)	-	-	No	BT
-	-	-	Cr(9~6)	Cr(9~6)	-	-	Yes	-
Cr(23~15)	Cr(23~15)	Cr(23~15)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	-	-	-	-	-	BT
Cr(23~15)	Cr(23~15)	Cr(23~15)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	BT
-	-	-	-	-	-	-	No	BT
-	-	-	-	-	-	-	No	-
Cr(30~20)	LNC	LNC	LNC	LNC	LNC	LNC	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	Cr(16~10)	Cr(16~10)	-	-	Yes	BT
-	-	-	LNC	LNC	-	-	Yes	-
-	-	-	KB	KB	-	-	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	BT
-	-	-	-	-	-	-	-	BT
Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
-	-	-	KB	KB	-	-	Yes	-
Cr(12~6)	Cr(23~15)	Cr(23~15)	KND	KND	KND	KND	No	-
-	-	-	BNC	BNC	-	-	Yes	BT
KND	KND	KND	KND	KND	KND	KND	No	-
Cr(23~15)	Cr(23~15)	Cr(23~15)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	BT
-	-	-	-	-	-	-	-	BT
-	-	-	-	-	-	-	-	-
Cr(30~20)	LNC	LNC	LNC	LNC	LNC	LNC	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
Cr(23~15)	Cr(23~15)	Cr(23~15)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	-	-	-	-	-	BT
Cr(33~23)	LNC	LNC	LNC	LNC	LNC	LNC	Yes	BT
-	-	-	KB	KB	-	-	Yes	-
-	-	-	KB	KB	-	-	Yes	-
Cr(2~4)	Cr(8~1)	KND	KND	KND	KND	KND	Yes	-
Cr(8~1)	KND	KND	KND	KND	KND	KND	Yes	-
Cr(20~12)	Cr(20~12)	Cr(20~12)	Cr(12~6)	Cr(12~6)	Cr(12~6)	Cr(12~6)	No	BT
-	-	-	-	-	-	-	-	BT
-	-	-	-	-	-	-	-	-
0	Cr(9~5)	Cr(9~5)	3	Cr(9~5)	3	Cr(9~5)	No	-
-11	Cr(26~18)	Cr(26~18)	Cr(26~18)	Cr(26~18)	Cr(26~18)	Cr(26~18)	No	-
Cr(31~21)	LNC	LNC	LNC	LNC	LNC	LNC	Yes	BT
Cr(12~6)	Cr(23~15)	Cr(23~15)	KND	KND	KND	KND	No	-
-4	Cr(24~16)	Cr(24~16)	Cr(4~0)	Cr(4~0)	Cr(4~0)	Cr(4~0)	No	-
Cr(23~15)	Cr(23~15)	Cr(23~15)	KND	KND	KND	KND	No	-
-2	Cr(16~10)	Cr(16~10)	3	Cr(7~3)	3	Cr(7~3)	Yes	BT
-	-	-	KB	KB	-	-	Yes	-
Cr(12~5)	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	Cr(16~10)	Cr(16~10)	-	-	Yes	BT
-	-	-	-	-	-	-	-	BT
-	-	-	LNC	LNC	-	-	Yes	-
-	-	-	KB	KB	-	-	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	BT
Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
-	-	-	KB	KB	-	-	Yes	-
Cr(12~6)	Cr(23~15)	Cr(23~15)	KND	KND	KND	KND	No	-
Cr(14~8)	Cr(14~8)	Cr(14~8)	LNC	LNC	LNC	LNC	No	-
-	-	-	LNC	LNC	-	-	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
-	-	-	-	-	-	-	-	BT
Cr(21~13)	BNC	BNC	BNC	BNC	BNC	BNC	No	-
-	-	-	LNC	LNC	-	-	No	-
-	-	-	LNC	LNC	-	-	No	BT
-	-	-	BNC	BNC	-	-	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	BT
[illegible]	Cr(20~13)	Cr(20~13)	Cr(5~1)	Cr(5~1)	Cr(5~1)	Cr(5~1)	No	-
Cr(18~11)	Cr(26~18)	Cr(26~18)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
-	-	-	Cr(16~10)	Cr(16~10)	-	-	Yes	BT
-	-	-	LNC	LNC	-	-	Yes	-
-	-	-	KB	KB	-	-	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	BT
-	-	-	-	-	-	-	-	BT
KB	KB	KB	KB	KB	KB	KB	No	-
-	-	-	Cr(40~30)	Cr(40~30)	-	-	Yes	BT
-	-	-	Cr(35~25)	Cr(35~25)	-	-	Yes	BT
-	-	-	Cr(30~20)	Cr(30~20)	-	-	Yes	-
-	-	-	KB	KB	-	-	Yes	BT
-	-	-	-	-	-	-	No	-
KND	KND	KND	KND	KND	KND	KND	Yes	BT

Move List (continued)

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
Eiko-Hajin-Sai	P+K,P,K,K	(HH)M	14(5)55	35	Jumping Mid Kick	-30	LNC	LNC	LNC
Eiko-Shimo-Oroshi	P+K,P,P	(HH)-	24	-	-	-	-	-	-
Eiko-Soka	P+K,P,4	(HH)-	24	-	-	-	-	-	-
-	P+K,P,3	(HH)-	45	-	-	-	-	-	-
Soshoha	3,P+K	M	20(3)23	24	Mid Punch	-9	Cr(25~17)	Cr(25~17)	CB
Soha-Kyaku	3+P+K,K	MM	21(2)32	22	Mid Kick	-15	Cr(-3~-7)	Cr(17~9)	Cr(17~9)
Kocho-Senbu	3+P+K	M	16(4)4(4)24	12+16	Mid Punch	-9	LNC	LNC	LNC
Tenryushin	6,P+K	M	30(2)37	28	Mid Punch	-23	KND	KND	KND
Socho-Rasenshu	9,P+K	M	39~59(2)37	80	Mid Punch	GB(14)	PB	PB	PB
Ginka-Sen	H+K	H	16(3)25	20	High Kick	-11	Cr(13~7)	LNC	LNC
Sho-Ayane	1+H+K	M	23(4)29	24	Mid Kick	-17	Cr(18~10)	CLP	CLP
-	1,H,K	H	23(4)34	35	Jumping High Kick	-15	KB	KB	KB
Ryugaku-Hajin-So	4,H+K,K	HM	25(4)29	32	Mid Kick	-8	KND	KND	KND
Ryugaku-Hajin-Shu	4,H,K,1,K	HL	32(4)27	25	Low Kick	-14	Cr(15~8)	KND	KND
Roso-Kyaku	1,H+K	L	22(3)25	22	Low Kick	-12	Cr(13~7)	Cr(23~15)	Cr(23~15)
Rekku-Kyaku	2,H+K	M	19(3)22	28	Mid Kick	0	Cr(31~22)	Cr(31~22)	KND
Kashima-Renchi	2,H+K	L	38(2)30	35	Low Kick	GB(19)	KND	KND	KND
Fujin-Sai	1,H,1+K	H	39(3)28	50	High Kick	GB(23)	KB	KB	KB
Fujin-Tenshin	3,H+K,H	-	44	-	-	-	-	-	-
Yoizuki-Gen-Un	7,8,9	M	32(3)28	24	Mid Punch	GB(5)	CLP	CLP	CLP
-	7,8,K	M	30(5)28	33	Jumping Mid Kick	-6	KB	KB	KB

Back-Turned

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	10(3)18	10	High Punch	-3	-3	-3	Cr(30~22)
-	P,P	(HH)	8(2)15	10	High Punch	-4	-4	-4	Cr(34~26)
-	P,P,P	(HH)M	17(3)29	18	Mid Punch	-4	Cr(18~10)	Cr(18~10)	Cr(18~10)
Yoizuki-Gen-Un	P,P,P,P	(HH)MM	17(3)28	24	Mid Punch	GB(5)	CLP	CLP	CLP
-	P,P,3,P	(HH)H	10(2)20	10	High Punch	-4	-1	Cr(14~9)	Cr(14~9)
-	P,P,3+P,P	(HH)(HH)	8(2)25	10	High Punch	-13	Cr(9~4)	Cr(9~4)	Cr(9~4)
Rashin-Eiko-Geki	P,P,3+P,P,P	(HH)(HHH)	12(2)29	20	High Punch	-10	Cr(5~0)	Cr(10~4)	Cr(10~4)
Rashin-Fujin-Sai	P,P,3,P,P,K	(HH)(HH)H	43(3)28	50	High Kick	GB(23)	KB	KB	KB
Fujin-Tenshin	P,P,3,P,P,K,H	(HH)(HH)-	44	-	-	-	-	-	-
Rashin-Eiko-Sai	P,P,3+P,P,K,K	(HH)(HH)M	14(5)55	30	Jumping Mid Kick	-30	LNC	LNC	LNC
Rashin-Renchi	P,P,3+P,P,1,K	(HH)(HH)L	37(2)30	35	Low Kick	GB(19)	KND	KND	KND
Rashin-Soka	P,P,3+P,P,4	(HH)(HH)-	24	-	-	-	-	-	-
Rashin-Shimo-Oroshi	P,P,3+P,P,2	(HH)(HH)-	29	-	-	-	-	-	-
-	P,P,3+P,P,3	(HH)(HH)-	45	-	-	-	-	-	-
-	P,P,3+P	(HH)M	16(4)25	20	Mid Punch	-15	-13	LNC	LNC
Rajin-Urajin	P,P,3+P,K	(HH)MH	18(3)34	28	High Kick	-14	KB	KB	KB
Rajin-Urachi	P,P,3+P,K	(HH)MH	26(3)34	30	High Kick	-15	KB	KB	KB
Rajin-Urachi	P,P,3+P,1,K	(HH)ML	28(3)35	24	Low Kick	-19	Cr(2~-4)	KND	KND
Rajin-Hien	P,P,3+P,1,1,K	(HH)ML	31(3)35	28	Low Kick	-17	Cr(8~1)	KND	KND
-	P,P,1,P	(HH)L	15(2)22	18	Low Punch	-12	-8	-2	Cr(16~10)
Rajin-Hishu	P,P,1,P,K	(HH)LH	24(4)33	40	High Kick	-17	KB	KB	KB
-	P,P,1+P,K	(HH)LL	25(5)29	28	Low Kick	-15	Cr(12~5)	KND	KND
-	P,P,K	(HH)H	18(3)28	18	High Kick	-12	LNC	LNC	LNC
-	P,P,K,K	(HH)HH	12(2)36	16	Jumping High Kick	-17	LNC	LNC	LNC
-	P,P,K,K,K	(HH)HHH	16(4)49	35	Jumping High Kick	-14	BNC	BNC	BNC
-	P,P,3,K	(HH)M	17(2)26	20	Jumping Mid Kick	-11	Cr(23~15)	Cr(14~8)	Cr(14~8)
-	P,P,3+K,K	(HH)MH	14(3)34	18	Jumping High Kick	-7	Cr(14~6)	Cr(14~6)	Cr(14~6)
Kikka-Rensei-Kyaku	P,P,3,K,K,K	(HH)MHH	33(5)33	30	Jumping Mid Kick	-11	KB	KB	KB
-	3,P	M	15(4)25	24	Mid Punch	-10	Cr(34~24)	LNC	LNC
Rasen-Urajin	3+P,K	MH	20(3)34	30	High Kick	-14	KB	KB	KB
Rasen-Hishu	3+4,K	MH	23(3)34	40	High Kick	-15	KB	KB	KB
Rasen-Urachi	3+P,1,K	ML	30(3)35	24	Low Kick	-19	Cr(2~-4)	Cr(8~1)	KND
Rasen-Hien	3+P,3,1,K	ML	29(3)35	28	Low Kick	-17	Cr(8~1)	KND	KND
Ura-Koei	3,P	M	13(4)28	24	Mid Punch	-15	Cr(30~20)	LNC	LNC
-	1,P	L	13(3)20	12	Low Punch	-10	-2	Cr(17~11)	Cr(17~11)
-	2,P	L	13(2)22	18	Low Punch	-12	-8	Cr(16~10)	Cr(16~10)
Ura-Shiranui	7,P,K	LH	24(4)33	40	High Kick	-15	KB	KB	KB
Jakuko-Sajin-Shu	2,3+P,K	LL	25(5)29	28	Low Kick	-13	Cr(12~5)	KND	KND
-	K	H	20(4)28	30	High Kick	-13	KB	KB	KB
-	3+K	M	18(3)26	20	Mid Kick	-15	LNC	LNC	LNC
Urajin-Kyaku	4,K	M	15(2)25	18	Mid Kick	0	Cr(4~0)	Cr(29~20)	Cr(29~20)
Kaza-Matsuri	7,K	M	30(5)30	45	Jumping Mid Kick	-8	KND	KND	KND
Ei-Getsurin	9,K	M	11(5)55	40	Jumping Mid Kick	-30	LNC	LNC	LNC
-	1,K	L	18(5)27	24	Low Kick	-13	Cr(15~8)	Cr(15~8)	KND
-	P+K	H	11(2)20	18	High Punch	-5	-1	Cr(14~9)	Cr(14~9)
-	P+K,P	(HH)	8(2)25	12	High Punch	-13	Cr(9~4)	Cr(9~4)	Cr(9~4)
Zanei-Hajin-Geki	P+K,P,P	(HHH)	12(2)29	20	High Punch	-10	Cr(5~0)	Cr(10~4)	Cr(10~4)
Zanei-Fujin-Sai	P+K,P,K	(HH)H	43(3)28	50	High Kick	GB(23)	KB	KB	KB
Zanei-Fusetsu	P+K,P,K,H	-	44	-	-	-	-	-	-
Zanei-Hajin-Sai	P+K,P,K,K	(HH)M	14(5)55	35	Jumping Mid Kick	-30	LNC	LNC	LNC
Zanei-Jintsu-Sai	P+K,P,1,K	(HH)L	37(2)30	35	Low Kick	GB(19)	KND	KND	KND
Zanei-Soka	P+K,P,4	(HH)-	24	-	-	-	-	-	-
Zanei-Shimo-Oroshi	P+K,P,2	(HH)-	24	-	-	-	-	-	-
-	P+K,P,3	(HH)-	45	-	-	-	-	-	-
-	H+K	(HH)	21(2)6(2)23	15+10	Jumping High Kick	-11	Cr(46~34)	Cr(46~34)	Cr(46~34)
Hai-Hajin-So	H+K,K	(HHM)	14(2)28	18	Mid Kick	-13	KND	KND	KND

Unholdable, Semi-Safe, Unsafe, Safe

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	BT
-	-	-	-	-	-	-	-	-
Cr(25~17)	Cr(25~17)	CB	LNC	LNC	LNC	LNC	No	-
Cr(17~9)	Cr(17~9)	Cr(17~9)	Cr(8~2)	Cr(8~2)	Cr(8~2)	Cr(8~2)	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	Yes	BT
KND	KND	KND	KND	KND	KND	KND	No	-
PB	PB	PB	PB	PB	PB	PB	No	-
-	-	-	LNC	LNC	-	-	Yes	-
Cr(18~10)	CLP	CLP	Cr(23~14)	Cr(23~14)	Cr(23~14)	Cr(23~14)	Yes	-
-	-	-	KB	KB	-	-	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
Cr(15~8)	KND	KND	KND	KND	KND	KND	Yes	-
Cr(13~7)	Cr(23~15)	Cr(23~15)	KND	KND	KND	KND	No	-
KND	KND	KND	KND	KND	KND	KND	Yes	BT
KND	KND	KND	KND	KND	KND	KND	Yes	BT
-	-	-	KB	KB	-	-	Yes	BT
-	-	-	-	-	-	-	No	-
CLP	CLP	CLP	KB	KB	KB	KB	No	-
KB	KB	KB	KB	KB	KB	KB	Yes	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(5~2)	Cr(5~2)	-	-	No	-
-	-	-	Cr(9~6)	Cr(9~6)	-	-	No	-
Cr(18~10)	Cr(18~10)	Cr(18~10)	Cr(10~4)	Cr(10~4)	Cr(10~4)	Cr(10~4)	No	-
CLP	CLP	CLP	KB	KB	KB	KB	No	-
-	-	-	Cr(40~30)	Cr(40~30)	-	-	Yes	BT
-	-	-	Cr(35~25)	Cr(35~25)	-	-	Yes	BT
-	-	-	Cr(30~20)	Cr(30~20)	-	-	Yes	-
-	-	-	KB	KB	-	-	Yes	BT
-	-	-	-	-	-	-	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	BT
-	-	-	-	-	-	-	-	BT
Cr(33~23)	LNC	LNC	LNC	LNC	LNC	LNC	Yes	BT
-	-	-	KB	KB	-	-	Yes	-
-	-	-	KB	KB	-	-	Yes	-
Cr(2~-4)	KND	KND	KND	KND	KND	KND	Yes	-
Cr(8~1)	KND	KND	KND	KND	KND	KND	Yes	-
-5	Cr(16~10)	Cr(16~10)	-2	Cr(7~3)	-2	Cr(7~3)	Yes	BT
-	-	-	KB	KB	-	-	Yes	-
Cr(12~5)	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	LNC	LNC	-	-	No	-
-	-	-	LNC	LNC	-	-	No	BT
-	-	-	BNC	BNC	-	-	No	-
Cr(14~8)	Cr(14~8)	Cr(14~8)	LNC	LNC	LNC	LNC	No	-
-	-	-	LNC	LNC	-	-	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
Cr(34~24)	LNC	LNC	LNC	LNC	LNC	LNC	Yes	BT
-	-	-	KB	KB	-	-	Yes	-
-	-	-	KB	KB	-	-	Yes	-
Cr(2~-4)	Cr(8~1)	KND	KND	KND	KND	KND	Yes	-
Cr(8~1)	KND	KND	KND	KND	KND	KND	Yes	-
Cr(30~20)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-2	Cr(17~11)	Cr(17~11)	1	Cr(8~4)	1	Cr(8~4)	No	-
-5	Cr(16~10)	Cr(16~10)	-2	Cr(7~3)	-2	Cr(7~3)	Yes	BT
-	-	-	KB	KB	-	-	Yes	-
Cr(12~5)	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	KB	KB	-	-	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	BT
Cr(16~9)	Cr(29~20)	Cr(29~20)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Yes	-
KND	KND	KND	KND	KND	KND	KND	No	BT
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(15~8)	Cr(15~8)	KND	KND	KND	KND	KND	No	-
-	-	-	Cr(39~29)	Cr(39~29)	-	-	Yes	BT
-	-	-	Cr(34~24)	Cr(34~24)	-	-	Yes	BT
-	-	-	Cr(30~20)	Cr(30~20)	-	-	Yes	-
-	-	-	KB	KB	-	-	Yes	BT
-	-	-	-	-	-	-	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
KND	KND	KND	KND	KND	KND	KND	Yes	BT
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	BT
-	-	-	-	-	-	-	-	BT
-	-	-	BNC	BNC	-	-	Yes	BT
KND	KND	KND	KND	KND	KND	KND	No	-

Back-Turned (continued)

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
Koku-So	⇐ P ⁝ K	M	18(5)54	40	Jumping Mid Kick	-29	KND	KND	KND
Enshu-sen	↓ P ⁝ K	L	25(5)29	26	Low Kick	-15	KND	KND	KND
Hai-Renso-Shikinami	↘ P	M	31(3)25	20	Mid Punch	-8	LNC	LNC	LNC
-	↘ K	L	31(3)30	22	Low Kick	-19	Cr(7~1)	Cr(7~1)	Cr(7~1)
-	↘ K K	LL	14(3)24	18	Low Kick	-12	Cr(19~12)	Cr(19~12)	Cr(19~12)
Haiso-Sanren-Chihai	↘ K K K	LLM	25(3)33	36	Mid Kick	-17	KND	KND	KND
Haiso-Sanren-Chihai	↘ K K ↓ K	LLL	33(3)31	25	Low Kick	GB(17)	KND	KND	KND
-	⇐ → P	-	63/78	-	-	-	-	-	-
-	⇐ → K	M	47/62(5)30	45	Jumping Mid Kick	-5	KND	KND	KND
-	⇐ → P ⁝ K	M	18/33(5)54	40	Jumping Mid Kick	-29	KND	KND	KND

Throws

Name	Notation	Height	Execution	Damage	Advantage on Hit
Baika-Kuzushi	T	H	5(2)23	28+10	-
Hajin-Enbu	⇐ T	H	7(2)24	42	-
-	⇐ T (Facing the wall)	Wall	7(2)24	52	-
Tsurara-Otoshi	⇐ ⇐ T	H	10(2)25	48	-
-	T (Combo Throw 1)	Combo Throw	-	20	-
Kiri-Madoi	⇐ ⇐ T	H	12(2)26	0	16
Tosenka	⇐ T	H	7(2)24	42	-
-	Facing the wall, ⇐ T	Wall	7(2)24	22+30	13
Kacho-Gengi	↓ T	H	10(2)25	20+28	-
Suiranbu	↖ T	H	12(2)26	25+30	-
Ryugaku-Ko	Running T	H	25(2)40	50	-
Ryugaku-Ko	↑ T	H	25(2)40	50	-
Nami-Catana	T (Back-Turned)	H	6(2)28	20+22	-
Yami-Garasu	Back-Turned ⇐ T	H	27(3)40	55	-
Yami-Garasu	⇐ → T (Back-Turned)	H	38/53 3)40	55	-
Ryusa-Otoshi	T (To opponent's back)	H	5(2)23	50	-
Midare-Tsubaki	⇐ T (To opponent's back)	H	7(2)24	55	-
-	⇐ T (Back-turned, to opponent's back)	H	27(3)40	55	-
-	⇐ → T (Back-turned, to opponent's back)	H	38/53(3)40	55	-
Kamiyo-Kakushi	↓ T (Crouching opponent)	L	5(2)21	45	-
Setsuna-Otoshi	↓ T (Crouching opponent)	L	7(2)19	50	-
Shusui-Gari	↓ T (Back-Turned, crouching opponent)	L	6(2)28	55	-
Tenbu-Jin	↓ T (To crouching opponent's back)	L	5(2)21	20+15	-
Tenbu-Jin	↓ T (Ceiling, to crouching opponent's back)	L	5(2)21	20+25	Cr(76)
Muso-Guruma	⇙ T (To crouching opponent's back)	L	7(2)19	60	

Wake-Up Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While on the ground, K	M	35(4)18	20	Mid Kick	-6	Cr(21~14)	Cr(28~20)	Cr(28~20)
-	While on the ground, ↓ K	L	34(4)18	20	Low Kick	-10	Cr(21~14)	Cr(24~17)	Cr(24~17)
-	P ⁝ K (With head forward, face up)	M	27(3)47	40	Jumping Mid Kick	-20	KND	KND	KND
-	P ⁝ K (Ceiling, with head forward, face up)	M	27(3)47	40+10	Jumping Mid Kick	-20	KND	-	-

Side Step Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
Renga-Koku	Sidestep P	M	26(3)24	22	Mid Punch	-9	Cr(23~15)	Cr(23~15)	Cr(23~15)
Renga-Fujin	Sidestep K	M	31(3)27	22	Mid Kick	-12	Cr(21~13)	BNC	BNC

Partition Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While Jumping, P	M	40(5)13	15	Jumping Mid Punch	GB	Cr(33~25)	Cr(33~25)	Cr(33~25)
-	While Jumping, K	M	37(8)27	30	Jumping Mid Kick	GB	KB	KB	KB
-	While Landing, P	M	52(3)24	25	Mid Punch	-10	Cr(35~25)	LNC	LNC
-	While Landing, K	M	54(2)32	22	Jumping Mid Kick	-16	KB	KB	KB
-	While Jumping, T	H	33(2)29	25+30	-	-	-	-	-
-	While Landing, T	H	42(2)24	25+30	-	-	-	-	-

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
KND	KND	KND	KND	KND	KND	KND	No	BT
KND	KND	KND	KND	KND	KND	KND	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	BT
Cr(7~1)	Cr(7~1)	Cr(7~1)	KND	KND	KND	KND	Yes	BT
Cr(19~12)	Cr(19~12)	Cr(19~12)	KND	KND	KND	KND	Yes	BT
KND	KND	KND	KND	KND	KND	KND	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	BT
-	-	-	-	-	-	-	No	BT
KND	KND	KND	KND	KND	KND	KND	No	BT
KND	KND	KND	KND	KND	KND	KND	No	BT

Holds

Name	Notation	Height/Type	Execution	Damage
Kamiyoi		H/P	0(18)12	42
Hyorin		H/K	0(18)12	42
Aya-Tsumuji		M/P	0(18)12	42
Mikoshi-Guruma		M/K	0(18)12	20
Kogarashi		L/P	0(18)12	20+20
Kotenjin		L/P	0(18)12	20+30
Futenro		L/K	0(18)12	42
Shunrai		Jumping P	0(18)12	48
Ryogetsu-Tengan		Jumping K	0(18)12	25+23
Kage-Madoi		Expert M/P	0(18)12	25
Fubu-Jin		Expert M/K	0(18)12	18+15
Fubu-Tenjin		Expert M/K	0(18)12	25+25

Down Attacks

Name	Notation	Height/Type	Execution	Damage
-		Grounded	18(4)31	10
-		Grounded	30(15)60/33	20

Special Moves

Name	Notation	Height	Execution	Attack Type	Damage
-		-	15	-	-
-		-	45	-	-
-	(Back-Turned)	-	45		
-	(Back-Turned)	-	-	-	-
Furo	(Back-Turned)	-	23	-	-
Ren-Futen	(Back-Turned)	-	39	-	-
-	(Back-Turned)	-	24	-	-
Ren-Shimo-Oroshi	(Back-Turned)	-	35	-	-
-	or (Back-Turned)	-	24	-	-
-		-	24	-	-
-		-	35	-	-
Taunt: Loser		-	56	-	-
Taunt 1		-	110	-	-
Taunt: Boring		-	110	-	-
Taunt: Idiot		-	79	-	-
Taunt 4		-	110	-	-
Taunt: Hmph		-	79	-	-

Tag Throws

Name	Notation	Partner	Height/Type	Execution	Damage
-	T	Hayate	H	5(2)23	70
-	T	Jann Lee	H	5(2)23	20+50
-	T	Kasumi	H	5(2)23	70
-	T	Ryu Hayabuse	H	5(2)23	30+40
-	T	Other	H	Varies Per Partner	58

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(21~14)	Cr(28~20)	Cr(28~20)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Yes	-
Cr(21~14)	Cr(24~17)	Cr(24~17)	KND	KND	KND	KND	Yes	-
KND	KND	KND	KND	KND	KND	KND	No	-
-	-	-	-	-	-	-	No	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(23~15)	Cr(23~15)	Cr(23~15)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Yes	-
Cr(21~13)	BNC	BNC	BNC	BNC	BNC	BNC	No	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(33~25)	Cr(33~25)	Cr(33~25)	Cr(33~25)	Cr(33~25)	Cr(33~25)	Cr(33~25)	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
Cr(35~25)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	-

BASS ARMSTRONG

Bio

COUNTRY
USA

GENDER
Male

BIRTH DATE
July 4

AGE
48

BLOOD TYPE
O

HEIGHT/WEIGHT
196 cm/157 kg

BODY SIZE
B143 W135 H136 cm

FIGHTING STYLE
Pro Wrestling

OCCUPATION
Oil Rig Worker

FAVORITE FOOD
Sauteed Chicken

HOBBIES
Touring,
Training Tina

An immensely powerful former professional wrestler. He always worries about his only daughter, Tina, born to his late wife Alicia.

Rating

STRIKE
THROW
HOLD
POWER
SPEED
MOVES

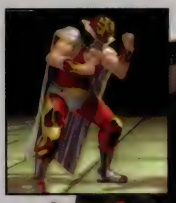
Overview

As a grappler character, Bass is not particularly fast, and is known to struggle against characters with heavy offensive pressure. However, even in these tough situations, if Bass gets one good hit in, he can take control of a match in an instant. His primary focus is staying on the offensive by using his many guard break attacks and powerful throws to retain frame advantage. He knocks his opponents to the ground, then picks them back up with his ground throw, which gives him +11 frame advantage so he can start the process all over again. Couple this with his high damage output and it only takes a few wrong guesses for Bass to quickly drain his opponent's health.

Costumes

Costume 1

Costume 2


Costume 3

Costume 4

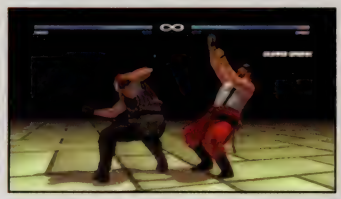
PRIME ATTACKS

Critical Burst

↘ P + K

Bass has arguably one of the best Critical Burst attacks in the game. His ↘ P + K is safe at -6, cannot be countered, and has a throw follow-up if the opponent blocks. At -6, be prepared to buffer a throw escape if an opponent has the nerve to attempt a neutral throw as punishment. If an opponent tries to counter the attack, it results in a quick side step and inflicts no damage to Bass. Depending on the opponent's reaction time, it's possible to hit Bass after evading, but it's difficult. If the attack connects, it stuns the opponent on normal hit and allows Bass to use a variety of attacks to slam the opponent back to the ground for a Pick-Up. If the opponent blocks, you can press T to transition into the follow-up throw attempt. This will not connect if the initial strike hits, so do not go for the throw unless the opponent blocks.

Safe



→ → P

Bass has quite a few guard break attacks, but many of them do not leave Bass at any kind of advantage. Luckily, the guard breaks that don't give Bass advantage are almost always safe if blocked. His → → P falls into this category and is one of his better guard break attacks that doesn't give him any advantage. If it connects, it slams the opponent to the ground, giving Bass a guaranteed Pick-Up. If it's blocked, Bass is left at -5, which allows him to side step if the opponent attempts a linear attack, or even go for a low crush if you anticipate the opponent will try a high attack.

→ → P + K

While → → P + K is a great whiff punishment tool, it also leaves Bass at 0 if it's blocked. It doesn't guarantee a Pick-Up like some of his other attacks, but it knocks the opponent back and forces the opponent to tech roll. Make sure you run after the opponent in this situation. If he or she doesn't tech roll, Bass gets a Pick-Up while the opponent lays on the ground. As a side note, the attack also tech jumps late in the animation, but isn't overly reliable, so don't try to jump over many low attacks with it.

← P P P

Sidestepping is a new system mechanic in *Dead or Alive 5*. With its addition characters need attacks that stop the use of sidestepping. That's where ← P comes in handy. It's the first attack in a three-hit string that tracks, preventing an opponent from sidestepping. The last hit of the string is a slower guard break, but if you use it sparingly it can catch opponents off guard. Under most circumstances, stop after the second attack. At this point Bass is at just enough advantage to go into his fully charged ↓ T, which transitions into a launch for big damage and a guaranteed Pick-Up.

BT ← P

The back-turned version of ← P is very similar to the forward-facing version. It serves as a tracking attack while Bass is back-turned. This will mainly be used after a blocked → → K when Bass is back-turned and in a position to connect with his back-turned throw. Some opponents may try to duck, while others may attempt to sidestep to avoid some of his other options from back-turned. By using BT ← P mixed with his BT throw, you force an opponent to block or attempt to interrupt the throw. If they try anything else, one of those two options will stop it. The attack is safe against non-grappler characters at -7 when blocked, but be sure to buffer a throw break just in case an opponent tries a neutral throw. It's also good to fuzzy guard if the attack is blocked in case an opponent gets risky and goes for a slower throw that would not normally be guaranteed.

Frame Advantage

K

Most characters' basic kick attack isn't anything special. However, when it comes to Bass, he can put himself in a very good position if his standing kick is blocked. It's a guard break that leaves Bass at +2 when blocked. This gives him enough frame advantage to keep all but the 9-frame jab characters at bay. Even against them, he can use an offensive hold or attempt a high crush attack if a jab is anticipated. It is a high attack, but it executes in 14 frames, which makes it difficult to see coming.

⇨ ⇨ K

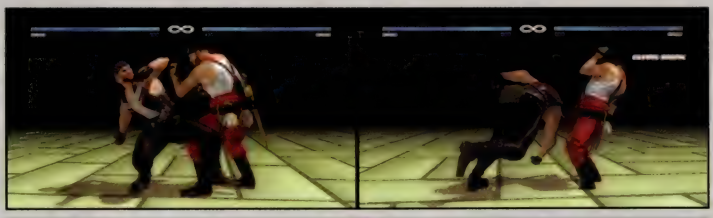
Another one of Mr. Strong's attacks that serves multiple purposes, ⇨ ⇨ K is a great whiff punisher and leaves Bass at +3 when it's blocked. It also puts Bass in a back-turned position, which allows him to use his BT throw that gives him a guaranteed launcher if it connects. He has a variety of other attacks from his BT stance, and the fact that he's at +3 in BT gives him the ability to use many of those options safely. However, your primary tools from BT should be ⇦ P and his throw. At +3, his BT ⇦ P can be interrupted by most jabs, but you can mix it up with BT ⇩ K to go under the high jabs.

↘ ↘ P P

This is a staple attack for Bass and one that should be used often. The first part of the string tech crouches early in the animation to go under high attacks and even a few mid attacks here and there. It's -12 if blocked, but the follow-up attack prevents opponents from punishing Bass freely. The second attack leaves Bass at +5 when blocked, and results in a Sit-Down stun if it connects. This is the only follow-up Bass has to this attack, so make sure you free-cancel from time to time to bait a counter. Bass delivers heavy punishment to any opponent who counters too much. His hi counter throws inflict more damage than almost any other attack in the game.

↘ P

Much like his K, ↘ P is another good high attack that leaves Bass with frame advantage if it's blocked. The guard break executes in 20 frames and leaves Bass at +4 on block. It's not the fastest attack, but it's fast enough to catch most opponents off guard, especially when used after another guard break. At +4, Bass can beat out any character with his jab or his P ⇦ K Hell Stab. This prevents an opponent from attacking and allows Bass to have his way. At first, go for faster attacks until the opponent learns not to attack, then you can go for throws and other options that could normally be interrupted.



↖ P

Bass is not a fast character, but thanks to his heavy use of frame advantage he can get away with using slower attacks from time to time. His ↖ P is one example of a slower move that should be used here and there. While it's not fast at all, it's just slow enough to avoid an opponent's counter window entirely. This is a great attack to use after a guard break when you anticipate an opponent will try to counter your next attack. If it connects as a counter hit, Bass can follow with an air throw or a short juggle. If it's blocked, Bass is left at +3 so he can continue his offense. The attack also tracks, which makes it a great tool to stop an opponent who likes to side step.

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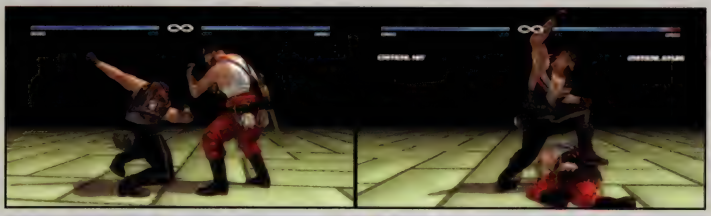
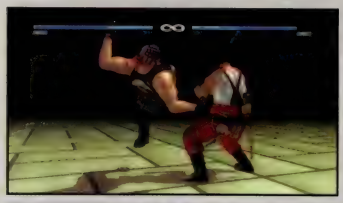
Crush



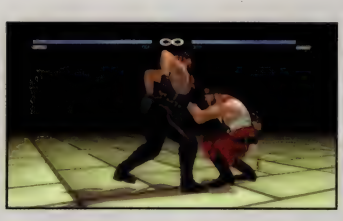
↙ P P

This is one of the best high crush tools available to Bass. It tech crouches under highs very early in the animation, and while it is -16 if blocked, it hits low and has multiple follow-up attacks. The fact that it hits low gives it a higher chance of connecting against many opponents, and the follow-up attacks will prevent most from attempting to punish Bass in the case that it is blocked. If you're using the attack properly, it should be ducking under high attacks and rarely getting blocked. If it connects, the second punch results in a ground slam that gives Bass a guaranteed Pick-Up. If the mid second hit is blocked, Bass is left safe at -5, while the alternate follow-up (P + K) is a high attack that leaves Bass at -8 and should only be used if you think an opponent will counter the other follow-up. It's also good counter bait by using the first attack, then free-canceling and punishing a counter attempt with a throw.



→ H + K

Many of the grappler characters have an attack similar to → H + K. It tech jumps over low attacks relatively early in the animation and works well as a whiff punisher. If it hits, Bass is guaranteed a Pick-Up, and if it's blocked, Bass is left at -4, safe from punishment. Mix this up with → → P + K from a distance to move in on an opponent as well as to punish whiffed attacks. It also works well if you anticipate an opponent will use a low wake-up kick. With proper timing it goes right over a low wake-up kick, hits the opponent, and gives Bass a guaranteed Pick-Up.



↘ ↘ P

The full combo string ↘ ↘ P P was mentioned in the Frame Advantage section, but the first hit of this string is a great high crush for Bass. It tech crouches under high attacks almost instantly and has the ability to go under a few mid attacks that have a high animation. It's -12 if blocked, but the follow-up attack prevents most opponents from attempting to punish.

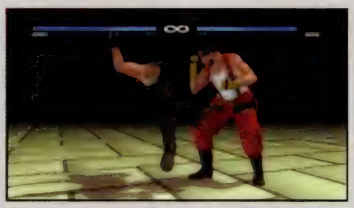
↓ H + K

Some animations in *DOA5* can be deceptive. For Bass, this is most present in his ↓ H + K. It's a jumping low attack that actually tech crouches under high attacks early in the animation. If the attack is blocked, it leaves Bass at +1, although he's too far away to really make use of the frame advantage. This is a great attack to use to catch an opponent off guard with a deceptive low attack, or to go under his or her high attack safely if you anticipate one.

Whiff Punishment

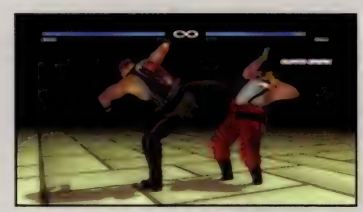
⇨⇨ P + K

Bass has a few good whiff punishing attacks, but ⇨⇨ P + K is probably one of the best. It's relatively fast at 19 frames and leaves Bass at 0 if it's blocked. That's not great considering Bass is slower than most other characters, but it's better than being at disadvantage. It covers a good distance, making it an ideal whiff punishment tool, and if an opponent doesn't tech roll after it hits, Bass can quickly run up for a guaranteed Pick-Up.



⇨ H + K

While this attack was already covered in the Crush section, it's worth mentioning again because it's a great whiff punishment tool for Bass. It covers almost as much range as ⇨⇨ P + K, which makes it a good mix-up between the two to prevent an opponent from baiting a whiff punish, only to counter when you attempt one. If it connects, Bass gets a guaranteed Pick-Up, and if it's blocked Bass is safe at -4.



⇨⇨ K

Another repeat offender for Bass, his ⇨⇨ K is an exceptional whiff punisher. If it hits, it knocks the opponent back. Make sure to run after your opponent in case he or she doesn't tech roll so Bass can get a Pick-Up. If it's blocked, Bass is left at +3 in a back-turned stance, giving him a good mix-up that could easily lead to a Pick-Up. It's also 18 frames, which makes it one of his faster whiff punishment attacks.

STRATEGIES

Offensive

Bass is a powerhouse on offense. His main strategy is to knock an opponent down so that he can use the Pick-Up to keep his offense going. In an ideal situation, Bass hits opponents for big damage, knocks them down, uses the Pick-Up to give him frame advantage, hits opponents again to knock them down, and repeats the process until the round is over. Bass has enough tools at his disposal to make this ideal situation a reality, but it will take a little bit of work to anticipate how an opponent will react to certain situations.

There are several ways Bass can score a guaranteed Pick-Up. If the opponent is in the air, try to juggle with ⇗ P K P. The last hit slams the opponent to the ground and guarantees a Pick-Up. If opponents are stunned and not in the air, ⇨ K P, ⇨⇨ P, ⇨ H + K, and ⇗ P P are just a few attacks that will slam them to the ground and give Bass a guaranteed Pick-Up.

Let's start with ⇨ K P. This is a great option because it's one of the fastest attacks that Bass has that will lead into a guaranteed Pick-Up. After a guard break that leaves Bass at frame advantage, use ⇨ K to see how the opponent reacts. If the ⇨ K hits, follow with P into the guaranteed Pick-Up. If it doesn't connect, or the opponent starts to counter the punch, mix it up with ⇨ K K to stun the opponent with a low attack, then follow with one of the other attacks that guarantees a Pick-Up.

You can also launch the opponent into the air, but you want to try to do this a bit later in a combo to ensure you get a high enough launch to juggle with ⇗ P K P. It's also possible to juggle with ⇨⇨ P to get a guaranteed Pick-Up, but the opponent still needs to be relatively high in the air to connect either option. A basic launch with something like ⇘⇘ P is not high enough to connect with either juggle, but a hi counter launch with ⇘⇘ P, or a launch late in a combo, will be high enough to at least connect ⇗ P K P.

In every instance you are sacrificing damage to get a guaranteed Pick-Up. The reason for this is because the Pick-Up leaves Bass at +11, which is a great position to continue his offensive pressure. After a Pick-Up, ⇘ P + K is a fantastic option. It's relatively fast, safe if blocked, and has a throw follow-up. It also can't be countered, which makes it even better. Mix this up with ⇨ K K, ⇗ P P, ⇦ P P P, ↺ T, ⇨ T, or ⇨⇨ T. Not all of these options guarantee a Pick-Up, but if you don't properly vary your attacks, an opponent will catch on and start countering or evading.

Defensive

Bass has to work a little harder when he's forced to play defense. He has a few good crush attacks that will evade highs and lows, but he's one of the slowest characters in the game, and that can be hard to overcome. Against a pressure character such as Akira or Kasumi, Bass has a hard time dealing with their fast offensive tools. This is where you must employ the new system mechanics of *DOA5* to bail Bass out.

Use the side step often to create an opening for Bass when he's on the defensive. You'll have to pay close attention to your opponent's attack patterns to ensure you don't get hit with a tracking attack, but in most cases if an opponent is applying heavy offensive pressure, it's generally not with attacks that track. Use a double side step to help Bass get around faster attacks before attempting to counter attack. Two back-to-back side steps can even get Bass behind the opponent, depending on what the opponent is attacking with.

Keep in mind, Bass is one of the few characters with offensive hold throws. Use these to interrupt an opponent's offensive and put him or her on the ground. You won't get a guaranteed Pick-Up, but you'll stop the opponent's momentum and allow Bass to get back on the offensive. Backing away is also a good option. Bass has plenty of attacks that can be used to whiff punish or simply close in on an opponent. → → P + K is especially good for this because it leaves Bass at 0 if it's blocked, which is an ideal situation for a side step against faster characters, or even a crush attack if you predict a high or low attack will follow.

TIP **Bass is a heavyweight character, which means that juggles that work on other characters may not work on Bass.**

Wall

For the most part, Bass does not want to have his opponent pinned to the wall. When an opponent's back is to the wall, it is difficult for Bass to slam the opponent to the ground for a guaranteed Pick-Up. Almost every attack that would normally give Bass a Pick-Up slams the opponent into the wall, negating his ability to do so. The only benefit of being near the wall is that his ↘ ↘ P P gives him a guaranteed Pick-Up. The first attack slams the opponent into the wall and the second hit slams the opponent to the ground. If you buffer a Pick-Up immediately after the second hit connects, it's guaranteed. The timing may be a little tricky at first, but it's not difficult once you have it down. Just remember to input the Pick-Up command (↓ T) right after the second hit connects. Do not wait for the opponent to hit the ground.

Throws

Bass has a wide variety of throws, but only a few really work well with his Pick-Up strategy. His → T leaves him at +10. While it's not enough to get a guaranteed follow-up attack, the opponent can't beat out Bass with his or her fastest attack. Treat this situation the same way you would after a Pick-Up. If you're good at combo throws, use his ↘ T ← → T. The second part of the throw is similar to the Pick-Up and leaves Bass at +11, but with the opponent in a back-turned position. Unfortunately, this doesn't guarantee anything for Bass, but it does put opponents in a tough spot. If they try to block, Bass gets a guaranteed P to stun. If they duck under the P, Bass can go for any one of his mid attacks to stun or launch.

After a blocked → → K, Bass is back-turned and just close enough to the opponent to land his BT T. If it connects, he is at +21 with the opponent in a back-turned position. This allows him to connect ↘ ↘ P or any number of launchers before the opponent can do anything about it. After launching the opponent, use ↗ P K P to slam him or her down to the ground for a guaranteed Pick-Up.

Bass also has an assortment of offensive holds, but his best ones are → → T, ↑ T, and ↓ T. The fully charged ↓ T is an inescapable combo throw that transitions into a launcher if you follow with ↓ T ← T. Juggle the opponent with → → P for better damage than ↗ P K P, and a guaranteed Pick-Up.

COMBOS

	STUN OPPONENT
EXTEND	P, K, P + K, → K K, ↘ P
UNHOLDABLE	↗ P P
CRITICAL BURST	→ → P
LAUNCHER	↘ ↘ P, ↖ K, ↑ K, → P K
JUGGLE	T → → P ◦ ↓ T ↗ P K P ◦ ↓ T

WALL COMBOS

	STUN OPPONENT
WALL HIT	↘ ↘ P P, → → P, → K P
WALL COMBO	↘ P ◦ → K P

THROW COMBOS

THROW	↓ T ◦ ← T ◦ → P K ◦ → K P ↓ T ◦ ↑ ← T ◦ → → P ◦ ↓ T

FRAME DATA AND MOVE LIST

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	13(2)14	12	High Punch	-2	0	1	Cr(35~27)
-	P P	(HH)	11(2)14	12	High Punch	-4	-1	1	Cr(35~27)
Combo Gong	P P P	(HH)M	26(3)32	32	Mid Punch	GB(-4)	KND	KND	KND
Combo Hammer	P P ↓ P	(HH)L	25(4)30	26	Low Punch	-16	Cr(12~5)	KND	KND
Combo High Kick	P P K	(HH)H	17(2)32	33	High Kick	GB(F)	KB	Cr(17~9)	Cr(17~9)
-	P K	HM	14(3)23	26	Mid Kick	-9	Cr(5~1)	Cr(25~17)	Cr(25~17)
Combo Triple Hit	P K P	HMM	29(2)16	24	Mid Punch	9	Cr(33~25)	Cr(33~25)	CLP
Combo Kick Rush	P K K	HMH	24(3)26	32	High Kick	-4	KB	KB	KB
-	→ P	M	15(2)21	24	Mid Punch	-4	-3	Cr(28~20)	Cr(28~20)
Wild Swing	→ P P	MM	22(2)33	28	Mid Punch	GB(-4)	KB	KB	KB
Combo Stomp Kick	→ P K	MH	20(4)30	28	High Kick	-17	LNC	LNC	LNC
Smash Gong	→ → P	M	22(3)33	32	Mid Punch	GB(-5)	KND	KND	KND
-	← P	M	17(2)20	16	Mid Punch	-4	0	Cr(14~9)	Cr(14~9)
-	← P P	(MM)	19(2)22	18	Mid Punch	-10	-10	Cr(12~7)	Cr(12~7)
Stun Gun Chop	← P P P	(MM)M	20(2)28	35	Mid Punch	GB(6)	KB	KB	KB
Hell Smasher	→ P P P + K	(MM)H	18(2)23	24	High Punch	-8	Cr(26~18)	Cr(26~18)	Cr(26~18)
One Hand Hammer	↑ P	M	21(3)22	28	Mid Punch	-10	-1	KND	KND
-	↗ P	H	17(2)24	24	High Punch	-9	Cr(10~5)	Cr(10~5)	Cr(20~13)
Elbow Rush	↗ P P	HM	24(3)28	26	Mid Punch	-14	Cr(20~12)	Cr(20~12)	Cr(20~12)
-	↗ P K	HM	22(2)26	26	Mid Kick	-10	Cr(14~8)	Cr(14~8)	Cr(14~8)
Elbow Gong	↗ P K P	HMM	26(3)32	28	Mid Punch	GB(-4)	KND	KND	KND
Elbow Hammer	↗ P K + P	HML	26(4)30	22	Low Punch	-16	Cr(12~5)	KND	KND
Elbow Stomp Combo	↗ P K	HH	23(5)20	32	High Kick	-4	KB	KB	KB
-	↖ P	H	22(2)22	27	High Punch	-2	Cr(27~19)	Cr(27~19)	Cr(27~19)
Mongolian Head Butt	↖ P P	HM	25~46(4)22	32~52	Mid Punch	-5~GB(10)	Cr(25~17)	Cr(25~17)	CLP
-	↓ P	L	17(2)21	5	Low Punch	-7	-5	Cr(8~4)	Cr(8~4)
Throat Strike	↓ P P	LH	17(2)23	24	High Punch	-8	Cr(26~18)	Cr(26~18)	Cr(26~18)
-	↘ P	M	18(3)21	20	Mid Punch	-7	Cr(38~28)	Cr(38~28)	Cr(38~28)
-	← → P	M	16(3)32	26	Mid Punch	-12	LNC	LNC	LNC
Buffalo Rage	↘ → P P	MM	27(3)23	25	Mid Punch	GB(5)	Cr(25~17)	KND	KND
-	↙ P	L	22(4)30	26	Low Punch	-16	Cr(12~5)	Cr(12~5)	Cr(12~5)
Power Gong	↙ P P	LM	28(3)33	32	Mid Punch	GB(-5)	KND	KND	KND
Gong Hell Combo	↗ P P + K	LH	31(2)23	24	High Punch	-8	Cr(26~18)	Cr(26~18)	Cr(26~18)
Diving Hammer	← → P	M	46~95(3)33	35~70	Jumping Mid Punch	GB(0~18)	KND	KND	KND
Big Bear Palm	↓ ↘ → P	H	20(3)24	10	High Punch	GB(H)	Cr(34~24)	Cr(34~24)	Cr(34~24)
Rolling Axe	↓ ↙ ← P	M	27(3)30	36	Mid Punch	GB(3)	BNC	BNC	BNC
Flying Body Press	Running P	M	17(14)56	40	Jumping Mid Punch	GB(-16)	KB	KB	KB
-	K	H	14(2)27	30	High Kick	GB(2)	Cr(-1~-5)	Cr(22~14)	Cr(22~14)
-	→ K	M	14(2)26	26	Mid Kick	-10	Cr(14~8)	Cr(14~8)	Cr(14~8)
Knee Hammer	→ K P	MM	22(3)22	28	Mid Punch	-10	-5	KND	KND
Knee Destroyer	→ K K	ML	36(2)23	18	Low Kick	-12	Cr(16~10)	Cr(26~18)	Cr(26~18)
Kenka Kick	→ → K	M	18(3)30	36	Mid Kick	GB(3)	KB	KB	KB
Jumping High Kick	↑ K	H	17(5)20	28	High Kick	-17	LNC	LNC	LNC
High Stomp Kick	↗ K	H	17(5)20	30	High Kick	-4	KB	KB	KB
Jumping Knee	↖ K	M	17(2)31	26	Mid Kick	-14	LNC	LNC	LNC
-	↓ K	L	16(2)26	12	Low Kick	-10	-7	Cr(18~11)	Cr(18~11)
-	↘ K	M	15(3)23	26	Mid Kick	-8	Cr(5~1)	Cr(25~17)	Cr(25~17)
Bass Punch	↖ K P	MM	29(2)16	22	Mid Punch	-2	Cr(33~25)	Cr(33~25)	CLP
Kick Rush	↖ K K	MH	24(3)26	33	High Kick	-4	KB	KB	KB
-	↙ K	L	18(2)23	18	Low Kick	-12	-6	Cr(26~18)	Cr(26~18)
Rising Palm	↙ K P	LM	26(3)23	22	Mid Punch	-9	Cr(36~26)	Cr(36~26)	CLP
Hell Stab	P + K	H	12(2)23	26	High Punch	-8	Cr(26~18)	Cr(26~18)	Cr(26~18)
-	→ P ↓ K	H	19(2)26	28	High Punch	-9	Cr(8~3)	Cr(18~11)	Cr(18~11)
Mad Lariat	→ P + K P	HH	28(3)32	32	High Punch	GB(1)	KND	KND	KND
Flying Cross Chop	→ → P + K	M	19(4)42	35	Jumping Mid Punch	GB(0)	KB	KB	KB
Muscle Elbow	→ P + K	MM	17(3)44(5)24	28	Mid Punch	-28	KB	KB	KB
Muscle Elbow	← P + K			15	Mid Punch	-12	Cr(33~23)	Cr(33~23)	Cr(33~23)
Buffalo Chop	↖ P + K	M	30(2)36	28	Mid Punch	-10	KB	KB	KB
Buffalo Rampage	↖ P + K	M	39~59(2)36	60	Mid Punch	GB(16)	PB	PB	PB
-	↓ P + K	-	66	-	-	-	-	-	-
Buffalo Train	↓ P ↓ K P	H (Unblockable)	93(25)23	55	High Punch	KND	KND	KND	KND
Bass Special	↓ P + K P + K	M	112(11)45	45	Jumping Mid Punch	GB(-2)	KB	KB	KB
Bear Crash	↘ P + K	M	20(3)31	24	Jumping Mid Punch	-4	CLP	CLP	CB
-	↘ P + K	H	24(3)33	30	High Punch	GB(H)	Cr(26~16)	Cr(26~16)	CLP
The Muscle Man	↘ P + K P (First Hit)	HMM	29(3)44(5)24	28	Mid Punch	-28	KB	KB	KB
The Muscle Man	↘ P + K P (Second Hit)	HMM	29(3)44(5)24	15	Mid Punch	-12	Cr(33~23)	Cr(33~23)	Cr(33~23)
Linebacker	↓ P ↓ K	M	43~82(7)23	35~70	Mid Punch	GB(6~24)	KB	KB	KB
Rolling Hell Smasher	↓ ↘ → P + K	H	36(2)26	33	High Punch	GB(8)	Cr(23~15)	Cr(23~15)	CLP
Drop Kick	H + K	M	20(3)49	35	Jumping Mid Kick	GB(2)	KB	KB	KB
Front Roll Kick	→ H + K	M	24(5)35	28	Jumping Mid Kick	GB(-4)	KND	KND	KND
Sumo Stomp	← H + K	M	41~66(3)25	35~55	Mid Kick	GB(H)	KND	KND	KND
Low Drop Kick	↓ H + K	L	27(2)48	25	Low Kick	GB(1)	KND	KND	KND

Unholdable, Semi-Safe, Unsafe, Safe

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(10~7)	Cr(10~7)	-	-	No	-
-	-	-	Cr(10~7)	Cr(10~7)	-	-	No	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
Cr(12~5)	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	Cr(17~9)	Cr(17~9)	-	-	No	-
Cr(17~10)	Cr(25~17)	Cr(25~17)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
Cr(33~25)	Cr(33~25)	CLP	Cr(24~18)	Cr(24~18)	Cr(24~18)	Cr(24~18)	No	-
-	-	-	KB	KB	-	-	No	-
Cr(28~20)	Cr(28~20)	Cr(28~20)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Yes	-
KB	KB	KB	KB	KB	KB	KB	Yes	-
-	-	-	LNC	LNC	-	-	No	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
Cr(21~14)	Cr(14~9)	Cr(14~9)	Cr(39~29)	Cr(39~29)	Cr(39~29)	Cr(39~29)	Yes	-
Cr(19~12)	Cr(12~7)	Cr(12~7)	Cr(37~27)	Cr(37~27)	Cr(37~27)	Cr(37~27)	Yes	-
KB	KB	KB	KB	KB	KB	KB	Yes	-
-	-	-	Cr(26~18)	Cr(26~18)	-	-	No	-
-1	KND	KND	KND	KND	KND	KND	No	-
-	-	-	Cr(35~25)	Cr(35~25)	-	-	No	-
Cr(20~12)	Cr(20~12)	Cr(20~12)	Cr(25~16)	Cr(25~16)	Cr(25~16)	Cr(25~16)	No	-
Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	No	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
Cr(12~5)	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	KB	KB	-	-	No	-
-	-	-	CLP	CLP	-	-	No	-
Cr(25~17)	Cr(25~17)	CLP	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
-5	Cr(8~4)	Cr(8~4)	Cr(8~4)	Cr(8~4)	Cr(8~4)	Cr(8~4)	No	-
-	-	-	Cr(26~18)	Cr(26~18)	-	-	No	-
Cr(38~28)	Cr(38~28)	Cr(38~28)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(25~17)	KND	KND	KND	KND	KND	KND	No	-
Cr(12~5)	Cr(12~5)	Cr(12~5)	Cr(27~17)	Cr(27~17)	Cr(27~17)	Cr(27~17)	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	Cr(26~18)	Cr(26~18)	-	-	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
-	-	-	Cr(24~16)	Cr(24~16)	-	-	No	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	Yes	-
KB	KB	KB	KB	KB	KB	KB	No	-
-	-	-	Cr(22~14)	Cr(22~14)	-	-	No	-
Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	No	-
A	KND	KND	KND	KND	KND	KND	No	-
Cr(16~10)	Cr(26~18)	Cr(26~18)	Cr(6~2)	Cr(6~2)	Cr(6~2)	Cr(6~2)	No	-
KB	KB	KB	KB	KB	KB	KB	No	BT
-	-	-	LNC	LNC	-	-	No	-
-	-	-	KB	KB	-	-	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-7	Cr(18~11)	Cr(18~11)	Cr(3~-1)	Cr(33~23)	Cr(3~-1)	Cr(33~23)	No	-
Cr(30~21)	Cr(30~21)	Cr(30~21)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
Cr(33~25)	Cr(33~25)	CLP	Cr(24~18)	Cr(24~18)	Cr(24~18)	Cr(24~18)	No	-
-	-	-	KB	KB	-	-	No	-
A	Cr(26~18)	Cr(26~18)	Cr(6~2)	Cr(6~2)	Cr(6~2)	Cr(6~2)	No	-
Cr(36~26)	Cr(36~26)	CLP	Cr(16~10)	Cr(25~17)	Cr(16~10)	Cr(25~17)	No	-
-	-	-	Cr(26~18)	Cr(26~18)	-	-	No	-
-	-	-	Cr(33~23)	Cr(33~23)	-	-	Yes	BT
-	-	-	KND	KND	-	-	Yes	-
KB	KB	KB	KB	KB	KB	KB	No	-
KB	KB	KB	KB	KB	KB	KB	No	BT
Cr(33~23)	Cr(33~23)	Cr(33~23)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
PB	PB	PB	PB	PB	PB	PB	No	-
-	-	-	-	-	-	-	No	-
-	-	-	KND	KND	-	-	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
CLP	CLP	CB	KND	KND	CLP	CLP	No	-
-	-	-	LNC	LNC	-	-	No	BT
KB	KB	KB	KB	KB	KB	KB	No	BT
Cr(33~23)	Cr(33~23)	Cr(33~23)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
-	-	-	Cr(23~15)	Cr(23~15)	-	-	Yes	-
KB	KB	KB	KB	KB	KB	KB	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
KND	KND	KND	KND	KND	KND	KND	No	-

Back-Turned

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	13(2)15	13	High Punch	-3	-2	-2	Cr(34~26)
-	↑ P	M	15(2)22	15	Mid Punch	-1	-1	Cr(27~19)	Cr(27~19)
-	↓ P	L	16(3)20	10	Low Punch	-4	0	Cr(8~4)	Cr(8~4)
-	5	H	16(2)27	30	High Kick	-10	KB	KB	KB
-	→ K	M	15(3)28	28	Mid Kick	-12	Cr(20~12)	Cr(25~16)	Cr(25~16)
Trass Kick	↘ K	H	19(3)30	35	High Kick	-14	Cr(29~19)	LNC	LNC
-	↓ K	L	18(3)26	25	Low Kick	-15	Cr(17~10)	KND	KND
Round Lariat	P + K	H	24(3)32	38	High Punch	GB(1)	KND	KND	KND
Round Muscle Elbow	→ P + K (First Hit)	MM	17(3)44(5)24	28	Mid Punch	-28	KB	KB	KB
Round Muscle Elbow	→ P + K (Second Hit)	MM	17(3)44(5)24	15	Mid Punch	-12	Cr(33~23)	Cr(33~23)	Cr(33~23)

Wake-Up Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While on the ground K	M	35(4)18	20	Mid Kick	-8	Cr(21~14)	Cr(28~20)	Cr(28~20)
-	While on the ground ↓ K	L	34(4)18	20	Low Kick	-10	Cr(21~14)	Cr(24~17)	Cr(24~17)
-	While on the ground H + K	L	26(2)38	25	Low Kick	-26	KND	KND	KND

Side Step Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
Sidestep Hell Smasher	Sidestep P	H	25(2)23	26	High Punch	-8	Cr(26~18)	Cr(26~18)	Cr(26~18)
Sidestep Knee Lift	Sidestep K	M	28(2)26	26	Mid Kick	-10	Cr(14~8)	Cr(14~8)	Cr(14~8)

Partition Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While Jumping, P	M	40(8)28 3	35	Jumping Mid Punch	GB	BNC	BNC	BNC
-	While Jumping, K	M	37(8)43 3	40	Jumping Mid Kick	GB	KB	KB	KB
-	While Landing, P	H	52(2)23	30	High Punch	-8	Cr(37~27)	Cr(26~18)	Cr(26~18)
-	While Landing, K	L	53(2)23	20	Low Kick	-10	KND	KND	KND
-	While Jumping, T	H	33(2)29	62	-	-	-	-	-
-	While Landing, T	H	46(2)23	62	-	-	-	-	-

Special Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
Taunt: It's Showtime!	← ← + H + P + K		79	0	-	-	-	-	-
Taunt: Bustin' You Up	→ ← → + H + P + K		135	0	-	-	-	-	-
Taunt: Come Here!	↓ ↘ → + H + P + K	M	99(10)93	25	Mid Punch	GB(-67)	LNC	LNC	LNC

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	-	-	-	Cr(9~6)	Cr(9~6)	-	-	No	-
	Cr(19~12)	Cr(27~19)	Cr(27~19)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Yes	-
	0	Cr(8~4)	Cr(8~4)	Cr(8~4)	Cr(8~4)	Cr(8~4)	Cr(8~4)	No	-
	-	-	-	KB	KB	-	-	No	-
	Cr(12~5)	Cr(25~16)	Cr(25~16)	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	Yes	-
	-	-	-	LNC	LNC	-	-	No	-
	Cr(17~10)	KND	KND	KND	KND	KND	KND	No	-
	-	-	-	KND	KND	-	-	Yes	-
	KB	KB	KB	KB	KB	KB	KB	No	BT
	Cr(33~23)	Cr(33~23)	Cr(33~23)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	No	BT

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	Cr(21~14)	Cr(28~20)	Cr(28~20)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Yes	-
	Cr(21~14)	Cr(24~17)	Cr(24~17)	KND	KND	KND	KND	Yes	-
	KND	KND	KND	KND	KND	KND	KND	No	-

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	-	-	-	Cr(26~18)	Cr(26~18)	-	-	No	-
	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	No	-

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
	KB	KB	KB	KB	KB	KB	KB	No	-
	-	-	-	Cr(26~18)	Cr(26~18)	-	-	No	-
	KND	KND	KND	Cr(6~2)	Cr(6~2)	Cr(6~2)	Cr(6~2)	No	-
	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-
	LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-

Throws

Name	Notation	Height	Execution	Damage	Advantage on Hit
Bass Bottom	T	H	4(2)23	45	-
One Leg Standing Head Butt	T	H	6(2)23	50	10
-	T (To opponent's back)	H		35	
Wild Bull Head Butt	T (Facing the wall)	H	6(2)23	20+45	-
Bass Tornado	T	H (Offensive Hold)	16(3)31	42	-
Dynamite Lariat	T	H	8(2)24	62	-
Atomic Hammer Crash	T (Back to the wall)	Wall	8(2)24	72	-
Flying Body Scissors	T	H (Offensive Hold)	32(3)30	52	-
-	T (To opponent's back)	H (Offensive Hold)	32(3)30	52	-
Oklahoma Stampede	T	H	8(2)24	45	-
-	T (Combo Throw 1)	Wall	-	35	-
Kitchen Push Away	T	H	11(2)25	45	-
-	T (Combo Throw 1)	Combo Throw	-	-	11
-	T (Combo Throw 1)	Combo Throw	-	25	-
-	T (Combo Throw 2)	Combo Throw	-	35	-
F5	T	H	11(2)25	60	-
-	T (Combo Throw 1)	Combo Throw	-	66	-
-	T (Combo Throw 2)	Combo Throw	-	72	-
Super Freak	T	H (Offensive Hold)	18~36(3)30	45	-
Dancing Freak	T	H (Offensive Hold)		68	-
Dive Bomber	T	H (Offensive Hold)		55+25	-
-	T (Ceiling, Combo Throw 1)	Combo Throw	-	15	-
-	T (Combo Throw 2)	Combo Throw	-	35	-
-	T (Combo Throw 1)	Combo Throw	-	25	CH(66)
-	T (Combo Throw 2)	Combo Throw	-	25+20	-
Big Bear Slam	T	Attack Throw	-	40	-
T.F.B.B.	T	H	11(2)25	80	-
T.F.B.C.	T (Facing the wall)	Wall	11(2)25	90	-
T.F.B.A.	T (Ceiling)	H	11(2)25	45+35+10	-
Bear Hug	T	H	28(2)27	20+25	-
-			12(2)27		
-	T (Back to the wall)	Wall	28(2)27	20+43	-
Bear Wall	T (Back to the wall)		12(2)27		
Escape Back	T (Back-Turned)	H	10(5)21	0	21
Dangerous Back Drop	T (To opponent's back)	H	6(2)23	60	-
Locomotion Back Drop	T (Back to the wall, to opponent's back)	Wall	6(2)23	35+35	-
Reverse Power Bomb	T (To opponent's back)	H	8(2)24	65	-
-	T (To opponent's back)		28(2)27		
-	T (To opponent's back)		12(2)27		
Face Crasher	T (To opponent's back)	H	8(2)24	52	0
-	T (Combo Throw 1)	Combo Throw	-	30	-
Argentine Back Breaker	T (To opponent's back)	H	11(2)25	20+20+30	-
Face Crasher	T (To opponent's back)	H	18~36(3)30	50	-
Grizzly Launcher	T (To opponent's back)	H		60	-
Grizzly Crash	T (To opponent's back)	H		42+6+6+16	-
-	T (Combo Throw 1)	Combo Throw	-	6+6+6+6+6+10	-
-	T (Facing the wall, Combo Throw 1)	Wall	-	6+6+6+6+6+20	-
Push Aside	T (Back-Turned, to opponent's back)	H	10(5)21	60	-
Bass Bomb	T (To crouching opponent)	L	4(2)21	58	-
Double Arm Driver	T (To crouching opponent)	L (Offensive Hold)	10(3)30	48	-
Spiral Bomb	T (To crouching opponent)	L	5(2)23	10+55	-
Calf Branding	T (To crouching opponent's back)	L	4(2)21	70	-
Running Neck Breaker Drop	Running T	H	10(3)39	55	-
Running Face Buster	Running T (To opponent's back)	H	10(3)39	60	-
Barrel Throw	T (To opponent in the air)	Air	5(2)35	32	-
Catching Hammer Throw	T (To opponent in the air)	Air	8(2)28	35	-
-	T (Combo Throw 1)	Combo Throw	-	41	-
Ground Throw 1	T (While facing the feet of an opponent lying face up)	Ground	7(2)33	0	11
Ground Throw 2	T (While facing the head of an opponent lying face up)	Ground	7(2)33	0	9
Ground Throw 3	T (While beside an opponent lying face up)	Ground	7(2)33	0	9
Ground Throw 4	T (While facing the feet of an opponent lying face down)	Ground	7(2)33	0	9
Ground Throw 5	T (While facing the head of an opponent lying face down)	Ground	7(2)33	0	11
Ground Throw 6	T (While beside an opponent lying face down)	Ground	7(2)33	0	11

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Tag Throws

Name	Notation	Partner	Height/Type	Execution	Damage
-	T	Zack	H	4(2)23	30+40
-	⇨ T	Zack	H	6(2)23	20+60
-	T	La Mariposa / Lisa Hamilton	H	4(2)23	70
-	T	Tina Armstrong	H	4(2)23	70
-	⇨ T	Tina Armstrong	H	4(2)23	20+10+50
-	T	Ayane	H	4(2)23	70
-	T	Bayman	H	4(2)23	70
-	T	Bayman	Wall	4(2)23	70
-	⇨ T	Bayman	H	6(2)23	10+10+60
-	T	Jann Lee	H	4(2)23	55+15
-	T	Gen Fu	H	4(2)23	10+30+30
-	T	Kasumi	H	4(2)23	30+40
-	T	Rig	H	4(2)23	70
-	T	Mila	H	4(2)23	70
-	T	Other	H	Varies Per Partner	50
-	T		Combo Throw	-	35

Down Attacks

Name	Notation	Height/Type	Execution	Damage
Stomping	K	Grounded	17(4)31	12
Double Knee Drop	↑ P + K	Grounded	34(14)61/45	22

Holds

Name	Notation	Height/Type	Execution	Damage
Half Lock Suplex	⇦ H	H/P	0(18)12	25+29
Rolling Press	⇦ H	H/K	0(18)12	25+29
Power Pressure	⇦ H	M/P	0(18)12	54
Blast Through	⇦ H (Back to the wall)	Wall; M/P	0(18)12	64
Jurassic Trailer	⇨ H	M/K	0(18)12	44
-	⇦ H (Combo Throw 1)	Combo Throw	-	20
Guillotine Drop	⇙ H	L/P	0(18)12	25+29
Giant Hammer Throw	⇙ H	L/K	0(18)12	54
Iron Hammer Press	⇦ H	Jumping P	0(18)12	59
Buzz Crush	⇨ H	Jumping K	0(18)12	59
Reverse Bass Lariat	⇨ ⇦ H	Expert M/P	0(18)12	61
Straight Jurassic Trailer	⇦ ⇨ H	Expert M/K	0(18)12	61

BAYMAN

Bio

COUNTRY
Russia

GENDER
Male

BIRTH DATE
October 10

AGE
33

BLOOD TYPE
B

HEIGHT/WEIGHT
188 cm/105 kg

BODY SIZE
B120 W92 H95 cm

FIGHTING STYLE
Combat Sambo

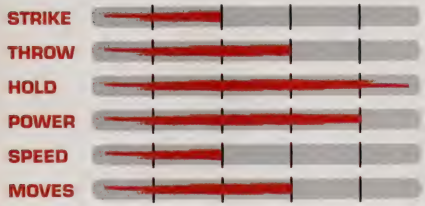
OCCUPATION
Assassin

FAVORITE FOOD
Beef Stew

HOBBIES
Collecting Weapons, Chess

A man of few words, Bayman used to be an assassin who carried out his tasks with the utmost perfection. He now heads to the battlefield as a soldier with a mission.

Rating



Overview

Bayman is a character that thrives on momentum. He hits extremely hard and has multiple ways to maintain frame advantage and land guaranteed hits, but he's also somewhat slow. He must use his evasion and advanced counters to shift momentum in his favor. He excels when an opponent's back is to the wall or against predictable players, but he has a hard time against fast characters with good offensive pressure.

Costumes

Costume 1 | Costume 2 | Costume 3 | Costume 4 | Costume 5

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PRIME ATTACKS

Critical Burst

↖ P

Bayman is one of the few characters with a safe Critical Burst attack. When it's blocked, Bayman is left at -6. Be sure to buffer a throw escape and a fuzzy guard just in case an opponent attempts an unwarranted throw punishment. Bayman's Critical Burst executes in 20 frames, which is not fast enough to connect it after any of his unholdable stuns, but since it's safe when blocked, feel free to use it with minimal risk. If it connects before the maximum stun threshold is reached, it stuns on normal hit and counter hit.

Safe

⇨ ⇨ P

Bayman's ⇨ ⇨ P is just a moderately fast poke that hits high and is safe if the opponent blocks. It's not meant to lead to big damage, but it causes a stun if it connects. With a 16-frame execution speed, it's not something you can use whenever you want, but if the opponent is on the defensive, toss it out in an effort to land a stun. It also works well any time Bayman is at advantage.

↓ P

Bayman's low jab tech crouches under high attacks early in the animation and leaves him at -4 when blocked. It's 16 frames, which makes it one of the slower low jabs in the game, but if it hits, Bayman is at +1. Given Bayman's slower attack speed compared to many of the other characters in the game, +1 isn't a significant amount of advantage, but it's enough to work with. It leaves Bayman in a crouching position, which allows him to evade high attacks and transition directly into his roll or other crouching attacks.

↘ P ⇨ K P

This is one of Bayman's bread and butter combo strings. In addition to the version listed here, it can also be done following his ↘ P. The first attack is 16 frames, which isn't extremely fast, but fast enough to use freely against most opponents. It's not safe if the opponent blocks, but the rest of the string makes up for that. The second attack is -7 when blocked and the third attack is -5. The third attack is high, so watch how your opponent reacts. In some cases it's better to free-cancel before the last hit and look for a counter, or low throw if the opponent ducks. This can also be mixed up with ↘ P ↓ K, but the low attack is somewhat slow and could be countered by better players.

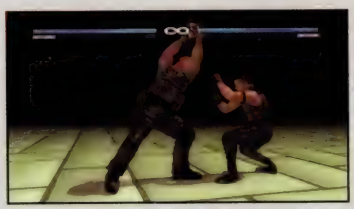
K K

The first attack in this two-hit combo executes in 14 frames and leaves Bayman at -14 if it's blocked. If it connects, it's +5 on normal hit and stuns on counter hit. However, the follow-up attack is what really makes this combo shine. It's -3 if blocked, and if it connects, it slams the opponent to the ground, allowing Bayman to follow with a guaranteed ground throw. Once an opponent is accustomed to seeing the second attack, free-cancel after the first K to see if the opponent counters or side steps, then punish accordingly. Bayman inflicts significant damage with his hi counter throws, which will make an opponent think twice about attempting a counter. This can also be mixed up with K P, which results in an unholdable Stumble stun if it connects.

Frame Advantage

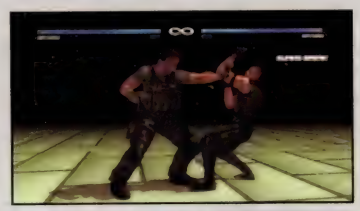
↙ K

This is one of Bayman's best pressure tools when momentum is in his favor. It's not super fast, so you have to be careful when you use it, but at 20 frames, it's not terribly slow. The biggest point about this attack is that it tracks in both directions, preventing an opponent from sidestepping, and it leaves Bayman at +1 if it's blocked. If it connects, the opponent is knocked back, far away from Bayman, or into a wall if one is nearby. Once an opponent's back is to the wall, that's when Bayman starts to become deadly.



← → P

Bayman's ← → P could potentially be used as a whiff punishment tool, but it's a little slow at 24 frames. It has very good range, and is -3 on block without a charge. When it's fully charged, Bayman is left at +5, allowing him to keep the offensive pressure going. If you sense an opponent will side step, this is a good attack to use because not only is it safe, but it tracks as well.



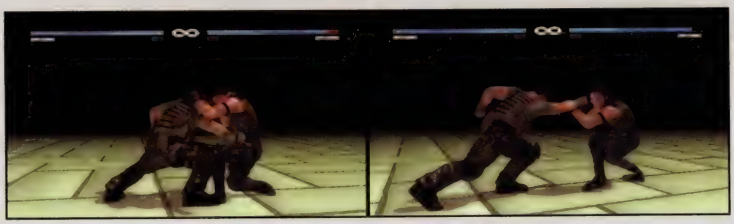
→ → P + K

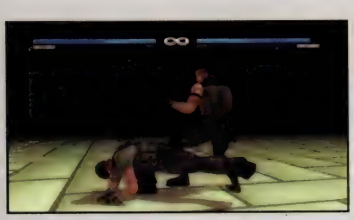
Bayman has quite a few guard break attacks, but many of them do not give him significant advantage, if any at all. Luckily, → → P + K is here to change all of that. It executes in 16 frames, which is fast for a guard break attack. However, what makes this attack so good is that it's +9 on block. This allows Bayman to interrupt any attack in the game with his jabs and mid attacks. This is an excellent attack to use when an opponent's back is to a wall. Once Bayman is at +9, he can mix up between ↙ K and his → T wall throw. If the attack connects on normal hit, Bayman is left at -3, and on counter hit he's at +2, with a stun if it connects as a hi counter. The attack can also be done after Bayman's roll (↘ P + K), which can come as quite a surprise to an unsuspecting opponent.

Crush

↙ P P

The only real benefit of ↙ P P is that it tech crouches under high attacks almost instantly. The animation is even a little deceiving because it's not uncommon to see high attacks go right through Bayman's head. If it connects, Bayman is left at -6, but the follow-up attack is -6 on block and can be charged as well. At a full charge, the second attack is 0 on block. This works well as counter bait because a lot of opponents will attempt to counter the second attack, especially if Bayman ducks under a high attack in the process. Wait for the counter, then use a hi counter throw punish to make the opponent feel some pain.





↓ H + K

Bayman's low sweep tech crouches under high attacks very early in the animation. It executes in 24 frames, but the speed isn't particularly important because this should be used primarily to go under high attacks. It puts the opponent in Trip stun on normal hit, which cannot be immediately countered out of. Bayman can't get anything guaranteed, but the delay is enough to throw an opponent off and allow Bayman to punish a late counter or continue his offensive pressure.

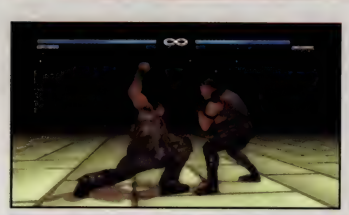
↘ P + K

The Tank Roll is a formidable tool in the right hands. It tech crouches under high attacks instantly and has a slew of useful techniques. Press P + K during the roll to get what is normally Bayman's ⇨ ⇨ P + K guard break. Press T during the roll to get an offensive hold, and press P to get a launching mid attack. If you evade an attack with the roll, the launching mid attack is your best option. If the opponent is blocking, use the guard break or the throw. The roll works well by itself, or after Bayman's ↘ K.

⇨ ⇨ K

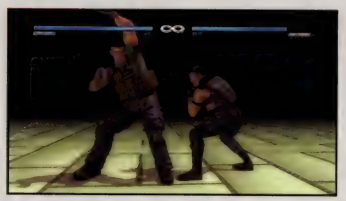
Bayman's ⇨ ⇨ K has had its ups and downs throughout the series, but in *Dead or Alive 5* it tech crouches like a champ. The kick goes under high attacks very early in the animation and causes a stun on normal hit. It's not particularly fast with a 25-frame execution speed, so make sure you don't just toss it out there. Try to anticipate a high attack, then go for it. If it's blocked, Bayman is very punishable at -16, but it's not uncommon to see an opponent counter this attack on reaction if you're not tech crouching under anything with it.

Whiff Punishment



⇦ P + K

The main selling point when it comes to Bayman's ⇦ P + K is the range of the attack. It has more range than most of his other whiff punishers, and it even tech crouches under high attacks late in the animation. However, it's -11 if the opponent blocks, so restrict this attack to primarily whiff punishing. If it connects, it stuns on normal hit.



↘ P

This is one of Bayman's better attacks because it's one of the few attacks that leaves him in a back-turned position. Not only can Bayman use counters from back-turned, he has a few options that lead to big damage with his offensive hold and ↘ K on counter hit. The attack is not safe if it's blocked, leaving Bayman at -11, but it has a follow-up that tracks and is also unsafe at -14. However, the primary purpose of this attack is to get Bayman in a back-turned stance and to punish whiffed attacks. If it connects as a counter hit, the opponent is launched into the air for a juggle.

↗ P

As one of Bayman's few normal hit launchers, ↗ P definitely comes in handy. It has enough range to be used as a whiff punisher, and with a 16-frame execution speed it works well after Sit-Down stuns or even as punishment against some blocked attacks. If the attack is blocked, Bayman is unsafe at -12, but if you're using this as a whiff punisher or after a Sit-Down stun, you shouldn't have to worry about it getting blocked. It doesn't have quite the range as ↘ P, but it has a long enough reach to do the job.

STRATEGIES

Offensive

Bayman has two main goals when he's on the offensive. First and foremost, he wants the opponent's back to the wall. Once the opponent is in position, Bayman calls the shots and it's up to the opponent to escape a very unfavorable situation. Use safe attacks that push an opponent back, such as ↘K. With the opponent's back to the wall, mix in Bayman's various guard break attacks (→P+K, ↘K, etc.) to keep the opponent in check. The real goal here is to connect with Bayman's →T offensive hold at the wall. With the opponent's back to the wall, this throw turns Bayman into a monster. It leaves him at +14 when it connects, which forces the opponent into a dangerous guessing game. Bayman can loop the throw multiple times, go for another ↘K to stay at advantage while preventing the opponent from using a side step, or go into any of his safe combo strings, free-canceling before the end to transition into another offensive hold.

If opponents are smart, they won't allow themselves to be pinned against the wall. In this situation, you want to slam them to the ground so that Bayman gets a guaranteed ground throw (↓T). He has quite a few attacks that result in the coveted ground slam, including the last hit of PKK, ↗P, the last hit of →PPK and KK, ↘K, and counter hit P+K. If any of these attacks connect, Bayman is free to dash forward and score a guaranteed ground throw for additional damage.

Rounding out Bayman's offense is his ↘P and the combo string that follows. The entire string is ↘P,P,→K,P, with the last two attacks being safe on block. Start with just ↘P, then free-cancel and use it again. This is not safe (-8), but due to the rest of the combo string, an opponent would not be wise to attempt to interrupt Bayman. Continue to pressure with ↘P and gradually continue further into the combo string. Depending on your opponent, you may want to free-cancel into a throw or a tracking attack (↙K for instance) to prevent the opponent from sidestepping. The goal of this series of attacks is to make opponents guess wrong and take a hit that either stuns them, pushes them closer to a wall, or slams them to the ground for a guaranteed ground throw.

TIP **Use Bayman's H+K while an opponent is stunned to get an unholdable Limbo stun if both characters are in closed stance. If it hits as a counter hit at any point in time, it results in a Limbo stun, but if it's blocked Bayman, it is unsafe.**

Defensive

On the defensive end, Bayman has a bevy of advanced counters, parries, and tech crouching attacks at his disposal. He also has quite a few offensive holds to keep an opponent weary of attacking. His mid parries (↘H) give Bayman a 3-point hold in which he doesn't have to worry about a mid punch or mid kick. If you anticipate a mid attack is coming, ↘H will parry it and leave Bayman at enough advantage to continue his offensive pressure. If you're very good at predicting your opponent's next attack, Bayman's advanced counters inflict far more damage than any normal counter. However, they are divided into separate punch and kick counters at every attack height.

TIP **Bayman is a heavyweight character, which means that juggles that work on other characters may not work on him.**

Wall

Bayman wants his victims as close to the wall as possible. His →T offensive hold near the wall spears the opponent into the wall, inflicting moderate damage, but leaving Bayman at +14. With this huge advantage, the opponent is forced to play defensively in an effort to escape the situation. With safe tracking attacks, Bayman can keep an opponent locked down with no way to escape other than to duck under the offensive hold (and risk getting hit by a mid attack), or hope Bayman doesn't use a tracking attack and move away from the wall. It's definitely not a good situation for the opponent to be in, which means it should be one of your primary goals as Bayman.

Throws

While Bayman may not have the faster throws that grappler characters have, he has a plethora of offensive holds and combo throws that inflict significant damage, especially on hi counter. His →T and →→T are both offensive holds, alongside his ↘T, ↘→T, ↘↘T, and ↘T combo throw offensive holds. All of these throws go through an opponent's attack and can effectively keep Bayman on the offensive.

In addition, he has ↘↘T, which switches position with an opponent and should be used when Bayman's back is to a wall. Once in that position, Bayman's →T wall offensive hold becomes a huge problem for any opponent. If that weren't enough, when Bayman's back is turned, his T offensive hold gives him +18 frame advantage. That's enough to connect a guaranteed ↘PPK to launch the opponent for a juggle. And if the opponent starts to duck under the throw, Bayman's ↘K from back-turned causes an unholdable Sit-Down stun on counter hit, which can be followed by his ↙P for a juggle.

COMBOS

STUN OPPONENT

EXTEND	P, ↘P, ↘P ⠿ K, ↘K, ↙K
UNHOLDABLE	H ⠿ K (closed stance)
CRITICAL BURST	↖P
LAUNCHER	↘↘P, ↘P, ↘PK
JUGGLE	↘PP→KP P ⠿ K ◦ ↓T

THROW COMBOS

THROW	BT T ◦ ↘PPK ◦ ↘PP→KP BT T ◦ ↘PPK ◦ P↑K ◦ ↓T

NOTE **You may have to dash forward before connecting Bayman's ↑ T ground throw.**

FRAME DATA AND MOVE LIST

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	11(2)13	10	High Punch	-2	-2	1	Cr(36~28)
-	P P	(HH)	9(2)14	10	High Punch	-1	-1	2	Cr(35~27)
Knuckle Shot	P P P	(HH)H	17(2)23	24	High Punch		Cr(36~26)	Cr(36~26)	Cr(36~26)
Storm Attack	P P K	(HH)M	20(4)25	27	Mid Kick	-9	Cr(22~14)	CLP	CLP
-	P P 1 P	(HH)L	23(4)27	24	Low Punch	-16	-8	Cr(15~8)	Cr(15~8)
Charging Tiger	P P 1 P P	(HH)LM	25~40(3)33	27~47	Mid Punch	-6~GB(0)	KB	KB	KB
-	P 2 P	HM	11(2)20	18	Mid Punch	-8	-7	Cr(29~21)	Cr(29~21)
Body Grinder	P 2 P P	HMM	22(2)25	22	Mid Punch	-12	Cr(35~25)	LNC	LNC
Combo Spinning High Kick	P 2 P K	HMH	17(3)27	25	High Kick		Cr(21~13)	Cr(21~13)	Cr(21~13)
Combo Low Javelin	P 2 P 1 K	HML	25(3)28	22	Low Kick	-15	Cr(15~8)	KND	KND
-	P K	HH	12(2)27	28	High Kick	-11	Cr(5~0)	Cr(22~14)	Cr(22~14)
Combo Temple Crush	P K P	HHH	29(3)28	20	High Punch	-10	Cr(20~12)	Cr(20~12)	Cr(20~12)
Combo Heel Hammer	P K K	HHM	27(3)29	25	Mid Kick	-3	KND	KND	KND
-	3 P	M	14(2)22	18	Mid Punch	-14	-13	Cr(27~19)	Cr(27~19)
-	4 P P	MM	11(2)25	18	Mid Punch	-9	Cr(23~15)	Cr(23~15)	Cr(23~15)
-	3 P P P	MMH	22(2)25	22	High Punch	-12	Cr(35~25)	LNC	LNC
Dunk Heel	3 P P K	MMM	26(3)29	25	Mid Kick	-3	KND	KND	KND
Cruch Leg Spike	3 P P 1 K	MML	25(3)23	22	Low Kick	-13	-8	Cr(25~17)	Cr(25~17)
Combo Turning Middle	3 P K	MM	18(3)24	28	Mid Kick	-9	Cr(24~16)	CLP	CLP
Flame Knuckle	3 3 P	H	16(2)23	24	High Punch		Cr(36~26)	Cr(36~26)	Cr(36~26)
-	3 P	H	16(2)26	18	High Punch	-11	Cr(8~3)	Cr(8~3)	Cr(8~3)
Blast Roundhouse	3 P K	HH	20(2)27	28	High Kick	-12	Cr(33~23)	LNC	LNC
-	3 P 3 K	HM	15(2)24	18	Mid Kick		Cr(5~1)	Cr(16~10)	Cr(16~10)
Blast Stinger	3 P 3 K P	HMH	27(2)23	15	High Punch		Cr(36~26)	Cr(36~26)	Cr(36~26)
Blast Low Javelin	3 P 1 K	HL	26(4)27	22	Low Kick	-16	Cr(15~8)	KND	KND
Cannonball Shot	4 3 P	M	24~45(3)28	35~55	Mid Punch	-3~GB(5)	KB	KB	KB
-	1 P	M	17(2)33	25	Mid Punch	-13	-10	Cr(16~8)	Cr(16~8)
Reverse Hammer	7 P P	(MM)	22(2)29	24	Mid Punch	-12	LNC	LNC	LNC
-	9 P	M	28(2)24	30	Mid Punch	-8	KND	KND	KND
Tomahawk Spike	9 P P	MM	18(5)27	35	Mid Punch	-12	KND	KND	KND
Palm Arrow	6 P	M	20(2)23	24	Mid Punch		Cr(26~18)	CLP	CB
-	1 P	L	16(2)20	5	Low Punch	-4	1	Cr(9~5)	Cr(9~5)
-	3 P	M	13(2)20	20	Mid Punch	-8		Cr(40~30)	Cr(40~30)
-	3 P P	MH	17(2)26	18	High Punch	-11	Cr(8~3)	Cr(8~3)	Cr(8~3)
Side Edge Roundhouse	3 P P K	MHH	20(2)27	28	High Kick	-12	Cr(33~23)	LNC	LNC
-	3 P P 3 K	MHM	15(2)24	20	Mid Kick		Cr(5~1)	Cr(16~10)	Cr(16~10)
Side Edge Stinger	3 P P 3 K P	MHMH	27(2)23	15	High Punch		Cr(36~26)	Cr(36~26)	Cr(36~26)
Side Edge Javelin	3 P P 1 K	MHL	26(4)27	22	Low Kick	-16	Cr(15~8)	KND	KND
Smash	3 3 P	M	13(2)23	22	Mid Punch	-9	Cr(37~27)	LNC	LNC
-	2 P	L	22(4)27	24	Low Punch	-16		Cr(15~8)	Cr(15~8)
-	1 P (Back Turned)	L	17(4)25	24	Low Punch	-12		Cr(17~10)	Cr(17~10)
Charging Bolt	2 P P	LM	25~40(3)33	27~47	Mid Punch	-6~GB(0)	KB	KB	KB
Bulk Uppercut	1 P	M	16(3)27	25	Mid Punch	-12	LNC	LNC	LNC
-	1 P	M	18(2)25	28	Mid Punch	-11	Cr(35~25)	LNC	LNC
Twin Lancer	8 P P	MM	27(3)23	26	Mid Punch	-14	Cr(36~26)	LNC	LNC
-	K	H	14(2)27	30	High Kick	-14	Cr(5~0)	Cr(22~14)	Cr(22~14)
Temple Crush	K P	HH	29(3)28	20	High Punch	-10	Cr(20~12)	Cr(20~12)	Cr(20~12)
Trap Heel Hammer	K K	HM	27(3)29	25	Mid Kick	-3	KND	KND	KND
-	3 K	M	14(2)24	20	Mid Kick	-8	Cr(5~1)	Cr(16~10)	Cr(16~10)
Flame Stinger	3 K P	MH	27(2)23	15	High Punch		Cr(36~26)	Cr(36~26)	Cr(36~26)
Sliding Kick	3 3 K	L	25(2)32	25	Low Kick	-16	Cr(17~9)	Cr(17~9)	Cr(17~9)
Heel Axe	8 K	M	21(3)25	30	Mid Kick	-3	KND	KND	KND
Spinning High Kick	7 K	H	17(3)27	33	High Kick		Cr(21~13)	Cr(21~13)	Cr(21~13)
Punt Kick	9 K	M	18(2)33	32	Mid Kick	-16	KND	LNC	LNC
Claymore	6 K	M	18(3)27	30	Mid Kick	-13	LNC	LNC	LNC
-	1 K	L	16(2)24	12	Low Kick	-8		Cr(20~13)	Cr(20~13)
-	1 K K	LL	24(3)23	25	Low Kick	-13	-8	Cr(25~17)	Cr(25~17)
Spike Launcher	1 K K K	LLM	19(3)24	28	Mid Kick	-9	Cr(24~16)	CLP	CLP
-	9 K	M	15(2)25	27	Mid Kick	-9	Cr(4~0)	Cr(24~16)	Cr(24~16)
Front Kick, Roll	9 K 9 P 8 K	-	-	-	-	-	-	-	-
-	9 K	L	19(3)23	20	Low Kick	-13	-8	Cr(25~17)	Cr(25~17)
Spike Kick	9 K K	LM	18(3)24	28	Mid Kick	-9	Cr(24~16)	CLP	CLP
Main Cannon	8 K	M	20(3)42	35	Mid Kick	GB(1)	KB	KB	KB
-	K	H	16(2)27	30	High Kick	-12	LNC	LNC	LNC
Gravity Hammer	P 8 K	M	19(3)24	28	Mid Punch		Cr(24~16)	KND	KND
Pushing	3 3 P 8 K	H	16(2)20	10	High Punch	GB(9)	-3	2	Cr(29~21)
Fire Bullet	3 P 8 K	M	22(3)23	26	Mid Punch	-11	Cr(36~26)	Cr(36~26)	Cr(36~26)
Spike Shoulder	9 9 P 8 K	M	18(3)29	35	Jumping Mid Punch	-12	KND	KND	KND
Russian Hook	9 P 8 K	M	30(2)36	28~48	Mid Punch	-10	KB	KB	KB
Russian Grenade Shot	9 P 8 K	M	39~59(2)36	80	Mid Punch	GB(10)	PB	PB	PB
Sidewinder	H 8 K	M	20(2)26	20	Mid Kick	-9	Cr(23~15)	CLP	CLP
Turn Low Javelin	1 H 8 K	L	24(4)31	22	Low Kick	-16	Cr(11~4)	KND	KND
Rolling Smash	9 P 8 K P	M	41(2)23	25	Mid Punch	-8	Cr(37~27)	LNC	LNC
Rolling Push	9 P 8 K P 8 K	H	41(2)20	10	High Punch	GB(-9)	-3	2	Cr(29~21)

Unholdable, Semi-Safe, Unsafe, Safe

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Tracking	Stance Transition
-	-	-	Cr(11~8)	Cr(11~8)	-	-	No	-
-	-	-	Cr(10~7)	Cr(10~7)	-	-	No	-
-	-	-	Cr(26~18)	Cr(26~18)	-	-	No	-
Cr(22~14)	Cr(22~14)	CLP	KB	KB	KB	KB	Yes	-
-8	Cr(15~8)	Cr(15~8)	Cr(30~20)	Cr(30~20)	Cr(30~20)	Cr(30~20)	Yes	-
KB	KB	KB	KB	KB	KB	KB	No	-
Cr(21~14)	Cr(29~21)	Cr(29~21)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	No	-
Cr(35~25)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	KB	KB	-	-	Yes	-
Cr(15~8)	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	Cr(22~14)	Cr(22~14)	-	-	No	-
-	-	-	KB	KB	-	-	Yes	-
KND	KND	KND	KND	KND	KND	KND	No	-
Cr(27~19)	Cr(27~19)	Cr(27~19)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	No	-
Cr(23~15)	Cr(23~15)	Cr(23~15)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
-	-	-	LNC	LNC	-	-	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
-9	Cr(25~17)	Cr(25~17)	Cr(5~1)	Cr(5~1)	Cr(5~1)	Cr(5~1)	No	-
Cr(24~16)	Cr(24~16)	CLP	KB	KB	KB	KB	Yes	-
-	-	-	Cr(26~18)	Cr(26~18)	-	-	No	-
-	-	-	Cr(33~23)	Cr(33~23)	-	-	Yes	-
-	-	-	LNC	LNC	-	-	Yes	-
Cr(5~1)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
-	-	-	Cr(26~18)	Cr(26~18)	-	-	No	-
Cr(15~8)	KND	KND	KND	KND	KND	KND	Yes	-
KB	KB	KB	KB	KB	KB	KB	Yes	-
-10	Cr(16~8)	Cr(16~8)	Cr(21~12)	Cr(21~12)	Cr(21~12)	Cr(21~12)	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
KND	KND	KND	LNC	LNC	LNC	LNC	No	-
Cr(26~18)	CLP	CB	Cr(36~26)	Cr(36~26)	Cr(36~26)	Cr(36~26)	No	-
1	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	No	-
Cr(40~30)	Cr(40~30)	Cr(40~30)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	No	-
-	-	-	Cr(33~23)	Cr(33~23)	-	-	Yes	-
-	-	-	LNC	LNC	-	-	Yes	-
Cr(5~1)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
-	-	-	Cr(26~18)	Cr(26~18)	-	-	No	-
Cr(15~8)	KND	KND	KND	KND	KND	KND	Yes	-
Cr(37~27)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-4	Cr(15~8)	Cr(15~8)	Cr(30~20)	Cr(30~20)	Cr(30~20)	Cr(30~20)	Yes	-
-6	Cr(17~10)	Cr(17~10)	KND	KND	KND	KND	Yes	-
KB	KB	KB	KB	KB	KB	KB	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(35~25)	LNC	LNC	LNC	LNC	LNC	LNC	No	BT
Cr(36~26)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	Cr(22~14)	Cr(22~14)	-	-	No	-
-	-	-	KB	KB	-	-	Yes	-
KND	KND	KND	KND	KND	KND	KND	No	-
Cr(5~1)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
-	-	-	Cr(26~18)	Cr(26~18)	-	-	No	-
Cr(17~9)	Cr(17~9)	Cr(17~9)	KND	KND	KND	KND	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
-	-	-	KB	KB	-	-	Yes	-
KND	LNC	LNC	LNC	LNC	LNC	LNC	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	Yes	BT
1	Cr(20~13)	Cr(20~13)	Cr(5~1)	Cr(35~25)	Cr(5~1)	Cr(35~25)	No	-
-9	Cr(25~17)	Cr(25~17)	Cr(5~1)	Cr(5~1)	Cr(5~1)	Cr(5~1)	No	-
Cr(24~16)	Cr(24~16)	CLP	KB	KB	KB	KB	Yes	-
Cr(29~20)	Cr(29~20)	Cr(29~20)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
-	-	-	-	-	-	-	No	-
-9	Cr(25~17)	Cr(25~17)	Cr(5~1)	Cr(5~1)	Cr(5~1)	Cr(5~1)	No	-
Cr(24~16)	Cr(24~16)	CLP	KB	KB	KB	KB	No	-
KB	KB	KB	KB	KB	KB	KB	Yes	-
-	-	-	LNC	LNC	-	-	No	-
Cr(24~16)	KND	KND	KND	KND	KND	KND	No	-
-	-	-	Cr(4~1)	Cr(4~1)	-	-	No	-
Cr(36~26)	Cr(36~26)	Cr(36~26)	LNC	LNC	LNC	LNC	Yes	-
KND	KND	KND	LNC	LNC	LNC	LNC	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
PB	PB	PB	PB	PB	PB	PB	No	-
CLP	CLP	CLP	KB	KB	KB	KB	No	-
Cr(11~4)	KND	KND	KND	KND	KND	KND	Yes	-
Cr(37~27)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	Cr(4~1)	Cr(4~1)	-	-	No	-

Back-Turned

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	13(2)26	12	High Punch	-11	Cr(8~3)	Cr(8~3)	Cr(8~3)
-	P P	HM	20(2)33	25	Mid Punch	-13	-10	Cr(16~8)	Cr(16~8)
Smash Uppercut	P P P	HMM	23(2)29	24	Mid Punch	-12	LNC	LNC	LNC
-	← P	M	14(2)20	15	Mid Punch	-13	-12	Cr(29~21)	Cr(29~21)
Blast Uppercut	← P P	MM	22(2)25	22	Mid Punch	-12	Cr(35~25)	LNC	LNC
Turn Rush Kick	← P K	MM	19(3)24	28	Mid Kick	-9	Cr(24~16)	Cr(24~16)	CLP
Turn Low Javelin	← P ↓ K	ML	25(3)28	22	Low Kick	-15	Cr(15~8)	KND	KND
-	↓ P	L	17(4)25	24	Low Punch	-12	-8	Cr(17~10)	Cr(17~10)
-	↓ P P	LM	25~40(3)33	27~47	Mid Punch	-6~GB(0)	KB	KB	KB
-	K	H	14(2)27	30	High Kick	-8	KB	KB	KB
-	← K	M	16(2)27	28	Mid Kick	-7	Cr(2~-2)	Cr(27~18)	Cr(27~18)
-	↓ K	L	14(4)25	25	Low Kick	-12	Cr(17~10)	KND	KND

Throws

Name	Notation	Height	Execution	Damage	Advantage on Hit
Desert Cross Hold	T	H	5(2)23	40	-
Nutcracker	T (Back to the wall)	Wall	5(2)23	30+20	-
Arm Hold	← T	H (Offensive Hold)	16(3)31	45	-
Wall Press	← T (Facing the wall)	H (Offensive Hold)	16(3)31	35	14
Death Punisher	← T (In water)	H (Offensive Hold)	16(3)31	10+10+10+25	-
Jail Lock Knee	← → T	H (Offensive Hold)	19(3)30	10+43	-
Fire Storm Knee	← → T (Facing the wall)	H (Offensive Hold)	19(3)30	63	-
Avalanche Crush	← T	H	7(2)24	15+30	-
Flying Arm Lock	↓ P T	H (Offensive Hold)	35(3)21	30	-
Atomic Crush	← → T	H (Offensive Hold)	21(3)30	40	-
-	← T (Combo Throw 1)	Combo Throw	-	20	-
-	↓ T (Combo Throw 2)	Combo Throw	-	15+15	-
Reverse Destroyer	↓ T (Combo Throw 1)	Combo Throw	-	20	-
-	↓ ↓ T (Combo Throw 2)	Combo Throw	-	30	-
Neck Hold Swing	← ← T	H	10(2)25	0	7/14
S.T.F.	↘ ↘ T	H (Offensive Hold)	26(3)36	35	-
-	→ → T (To opponent's back)	H (Offensive Hold)			-
Rolling Scissors	↑ P ↓ K T	H (Offensive Hold)	32(5)34/35(3)33	35	-
S.T.F.	↓ T (Combo Throw 1)	Combo Throw	-	15+20	-
D.D.T.	← T	H (Offensive Hold)	23(3)30	30	0
-	-	Combo Throw	-	35	0
-	← T (Combo Throw 1)	-	35	0	
-	↓ T (Combo Throw 2)	Combo Throw	-	50	-
Windmill Backbreaker	↓ T	H	12(2)26	67	-
Arm Grinder	T (To opponent's back)	H	5(2)23	45	-
-	↓ T (Combo Throw 1)	Combo Throw		15	-
Hell Hazard Lock	← T (To opponent's back)	H (Offensive Hold)	7(2)24	25+33	-
Swing Neck Hold	↓ T (To opponent's back)	H	12(2)26	50	0
Swing Neck Hold	← → T (To opponent's back)	H (Offensive Hold)	21(3)30		
Swing Neck Hold	↖ T (To opponent's back)	H (Offensive Hold)	23(3)30		
-	← T (Combo Throw 1)	Combo Throw	-	40	-
-	← T (Combo Throw 1, back to the wall)	Wall	-	20+20	-
Leg Scoop	↓ P ↓ K T	H (Offensive Hold)	37(3)17	20	-
Leg Scoop Behind	↓ P ↓ K T (To opponent's back)	H (Offensive Hold)	37(3)17	25	-
Shoulder Breaker	↓ T (To crouching opponent)	L	5(2)22	45	-
-	↓ T (To crouching opponent's back)	L	5(2)22		
-	↓ T (Combo Throw 1)	Combo Throw	-	15	-
-	↓ T (Combo Throw 2)	Combo Throw	-	15	-
Spine Breaker	↓ T (To crouching opponent)	L (Offensive Hold)	10(3)30	45	2
-	↘ T (To crouching opponent's back)	L (Offensive Hold)			
-	↓ T (Combo Throw 1)	Combo Throw	-	25(30)	-
Arm Grinder	T (Back-Turned)	H (Offensive Hold)	16(2)26	-	18
Reverse Destroyer	↓ T (While facing the feet of an opponent lying face up)	Ground	7(4)28	20	-
-	↓ ↓ T (Combo Throw 1)	Combo Throw	-	15	-
-	↘ P ↓ K T (To grounded opponent)	Ground	37(3)17	10+30	-
Neck Crusher	↓ T (While facing the head of an opponent lying face up)	Ground	7(4)28	30	-
-	↘ P ↓ K T (While beside an opponent lying face up)	Ground	37(3)17	30	-
Arm Grinder	↓ T (While beside an opponent lying face up)	Ground	7(4)28	20	-
-	↘ P ↓ K T (While facing the feet of an opponent lying face down)	Ground	37(3)17	20	-
-	↓ T (Combo Throw 1)	Combo Throw		15	-
Anaconda	↓ T (While facing the feet of an opponent lying face down)	Ground	7(4)28	20	-
-	↘ P ↓ K T (While beside an opponent lying face down)	Ground	37(3)17	20	-
-	↓ ↓ T (Combo Throw 1)	Combo Throw	-	15	-
Arm Grinder	↓ T (While beside an opponent lying face down)	Ground	7(4)28	30	-
-	↘ P ↓ K T (While facing the feet of an opponent lying face up)	Ground	37(3)17	30	-
Neck Crush	↓ T (While facing the head of an opponent lying face down)	Ground	7(4)28	20	-
-	↘ P ↓ K T (While facing the head of an opponent lying face up)	Ground	37(3)17	20	-
-	↓ T (Combo Throw 1)	Combo Throw	-	15	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(33~23)	Cr(33~23)	-	-	Yes	-
-10	Cr(16~8)	Cr(16~8)	Cr(21~12)	Cr(21~12)	Cr(21~12)	Cr(21~12)	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	
-12	Cr(29~21)	Cr(29~21)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	No	-
Cr(35~25)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(24~16)	Cr(24~16)	CLP	KB	KB	KB	KB	Yes	-
Cr(15~8)	KND	KND	KND	KND	KND	KND	Yes	-
-8	Cr(17~10)	Cr(17~10)	KND	KND	KND	KND	Yes	-
KB	KB	KB	KB	KB	KB	KB	No	-
-	-	-	KB	KB	-	-	Yes	-
Cr(14~7)	Cr(27~18)	Cr(27~18)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Yes	-
Cr(17~10)	KND	KND	KND	KND	KND	KND	Yes	-

Holds

Name	Notation	Height/Type	Execution	Damage
Arm Breaker	⇨ K	H/P	0(18)12	47
-	⇩ K (Combo Throw 1)	Combo Throw	-	20
Reverse Achilles Heel Lock	⇧ K	H/K	0(18)12	28+30
Death Swing	⇦ K	M/P	0(18)12	42
-	⇨ K (Combo Throw 1)	Combo Throw	-	30
-	⇨ K (Combo Throw 1, back to the wall)	Wall	-	20+20
Catching Cross Hold	⇧ K	M/K	0(18)12	58
Shoulder Popper	⇙ K	L/P	0(18)12	47
-	⇩ K (Combo Throw 1)	Combo Throw	-	20
Cobra Death Lock	⇙ K	L/K	0(18)12	28+30
Catching Arm Lock	⇧ K	Jumping P	0(18)12	63
Heel Hold	⇨ K	Jumping K	0(18)12	63
Arm Lock Counter	⇗ K	Parry H/P	0(18)12	25
Uppercut Counter	⇗ K	Parry H/K	0(18)12	25
Arm Lock Counter	⇧ K	Parry M/P	0(18)12	20
Uppercut Counter	⇖ K	Parry M/K	0(18)12	25
Reverse Arm Lock	⇧ K (Back-Turned)	Back-Turned H/P	3(18)12	25
Reverse Uppercut	⇖ K (Back-Turned)	Back-Turned H/K		3(18)12
Reverse Arm Lock	⇙ K (Back-Turned)	Back-Turned M/P		3(18)12
Reverse Uppercut	⇙ K (Back-Turned)	Back-Turned M/K		3(18)12
Guillotine Choke	⇨ ⇖ K	Advanced H/P	0(18)12	67
Leg Cut Cross Hold	⇦ ⇗ K	Advanced H/K	0(18)12	75
Hell Suplex	⇨ ⇦ K	Advanced M/P	0(18)12	30+35
Knee Death Lock	⇦ ⇨ K	Advanced M/K	0(18)12	65
Arm Lock Swing	⇨ ⇙ K	Advanced L/P	0(18)12	32+40
Rolling Leg Lock	⇦ ⇘ K	Advanced L/K	0(18)12	70

Down Attacks

Name	Notation	Height/Type	Execution	Damage
Stomping	⇩ K	Grounded	21(8)54/50	15
Knee Drop	⇧ P K	Grounded	34(14)60	22
Knee Drop	⇧ P K	-	34(14)35	22

Special Attacks

Name	Notation	Height/Type	Execution	Damage
Tank Wheel	⇧ P K	-	36	0
Tank Wheel	⇩ P K	-	36	0
Knee Roll	⇨ K ⇧ P K / ⇨ K ⇩ P K	-	41	0
Knee Roll	⇦ P ⇨ K ⇧ P K / ⇨ P ⇨ K ⇩ P K	-	41	0
Knee Roll	⇗ P P ⇨ K ⇧ P K / ⇗ P P ⇨ K ⇩ P K	-	41	0
Front Wheel	⇗ P K	-	35	0
Taunt: You're Dead!!	⇦ ⇨ ⇨ H P K	-	91	0
Taunt: You're Dead!	⇦ ⇨ ⇦ H P K	-	63	0
Taunt: Bingo!	⇦ ⇦ H P K	-	60	0
Taunt: Good Luck	⇗ H P K	-	170	0

Tag Throws

Name	Notation	Partner	Height/Type	Execution	Damage
-	T	Christie	H	5(2)23	5+5+5+5+5+5+5+5+5+25
-	T	Zack	H	5(2)23	15+40+15
-	T	Bass Armstrong	H	5(2)23	10+30+30
-	⇨ T	Bass Armstrong	H	16(3)31	20+50+10
-	⇨ T (Facing the wall)	Bass Armstrong	Wall	16(3)31	20+60
-	T	Tina Armstrong	H	5(2)23	30+40
-	T	Gen Fu	H	5(2)23	70
-	T	Other	H	Varies Per Partner	45
-	⇨ T (Combo Throw 1)	Other	Combo Throw	-	40

Wake-Up Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While on the ground K	M	35(4)18	20	Mid Kick	-8	Cr(21~14)	Cr(28~20)	Cr(28~20)
-	While on the ground ↓ K	L	34(4)18	20	Low Kick	-10	Cr(21~14)	Cr(24~17)	Cr(24~17)

Side Step Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
Side Step Smash	Sidestep P	M	26(2)23	22	Mid Punch	-9	Cr(37~27)	LNC	LNC
Side Step Spinning High Kick	Sidestep K	H	30(3)27	33	High Kick	-6	Cr(21~13)	Cr(21~13)	Cr(21~13)

Partition Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While jumping, P	M	40(8)18	26	Jumping Mid Punch	GB	BNC	BNC	BNC
-	While jumping, K	M	37(8)21	30	Jumping Mid Kick	GB	KB	KB	KB
-	While landing, P	M	65(2)26	20	Mid Punch	-12	BNC	BNC	BNC
-	While landing, K	L	72(4)31	22	Low Kick	-15	Cr(11~4)	KND	KND
-	While jumping, T	H	35(2)27	50	-	-	-	-	-
-	While landing, T	H	55(2)24	50	-	-	-	-	-

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	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	Cr(21~14)	Cr(28~20)	Cr(28~20)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Yes	-
	Cr(21~14)	Cr(24~17)	Cr(24~17)	KND	KND	KND	KND	Yes	-

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	Cr(37~27)	LNC	LNC	LNC	LNC	LNC	LNC	No	
	-	-	-	KB	KB	-	-	Yes	

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
	KB	KB	KB	KB	KB	KB	KB	No	-
	BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
	Cr(11~4)	KND	KND	KND	KND	KND	KND	Yes	-
	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-

BRAD WONG

Bio

COUNTRY
China

GENDER
Male

BIRTH DATE
September 10

AGE
32

BLOOD TYPE
O

HEIGHT/WEIGHT
182 cm/76 kg

BODY SIZE
B115 W80 H91 cm

FIGHTING STYLE
Zui Quan

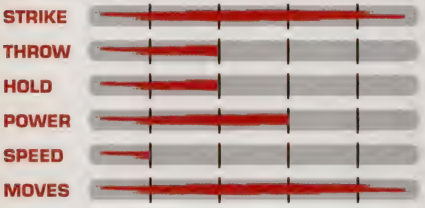
OCCUPATION
Unemployed

FAVORITE FOOD
Sake (Alcohol)

HOBBIES
Go, Kokyu (Huqin)

A master of the Zui Quan style, Brad is usually found propping up a bar somewhere. He's been annoying his travelling companion Eliot, but what could the purpose of his journey be?

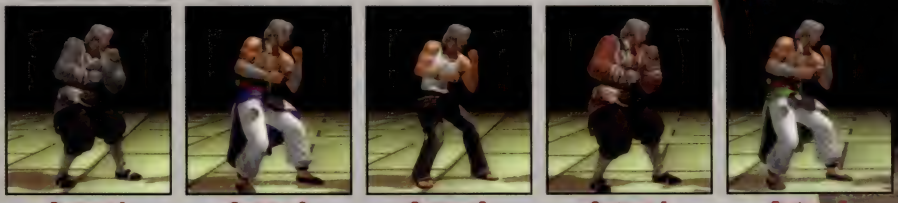
Rating



Overview

Brad Wong has a very steep learning curve, but is quite rewarding once you have mastered this Zui Quan user. He has several different stances, but has a hard time transitioning into them safely. You must be very careful about when you transition into a stance and how you make that transition. Switch into a stance at the wrong time and Brad will be feeling the pain from his opponent. A skilled Brad Wong player must use his evasiveness and unorthodox attacks to keep opponents at bay.

Costumes



Costume 1 | Costume 2 | Costume 3 | Costume 4 | Costume 5

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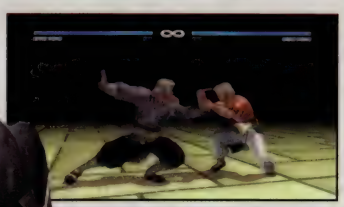
PRIME ATTACKS

Critical Burst



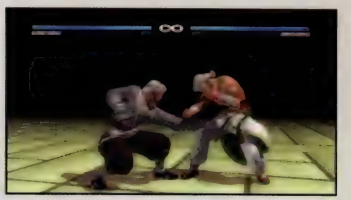
→ → P

Brad is one of the few characters who can connect his Critical Burst on the third hit of a combo. It's situational, but at the very least it poses a very real threat to his opponents. Use Brad's ↓ P + K K to put the opponent in an unholdable Stumble stun, then go right into his Critical Burst. With proper timing the attack will connect just before the opponent is able to use a counter. This is also possible after ↓ K K, but in this situation the opponent can Slow Escape before Brad's Critical Burst connects. If it's blocked, Brad is safe at-6, and if it happens to connect before the maximum stun threshold, it stuns on normal hit as well (although not a Critical Burst stun).

Safe

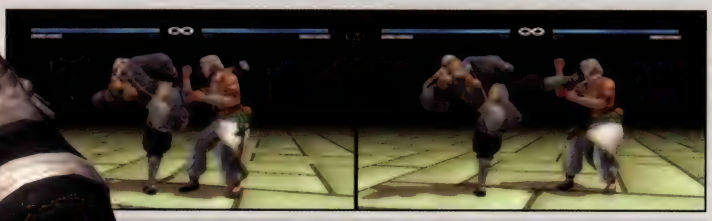
Running P

There are two variations of Brad's lunging headbutt. The running version is safe when blocked, leaving Brad at -5 in Lying stance. The ↗ P version executes slower (25 frames instead of 13), and leaves Brad at -8 in Lying stance. Avoid using the ↗ P version because a smart opponent will be able to tell the difference between the two and punish Brad accordingly.



↓ P

Brad doesn't have a lot of safe attacks, but his ↓ P isn't bad. It executes in 14 frames and tech crouches under high attacks very early in the animation. When blocked, Brad is left at -4, safe from punishment. If it hits, it leaves Brad at 0, resetting the situation. As a crouching attack, Brad can transition right into his ↘ P P P guard break, or just use the first attack in an attempt to bait a counter from the opponent and get a hi counter throw as punishment.



K K

While Brad's K K may seem like a fairly basic attack at first glance, it's actually a good way to transition into Dokuritsu-Ho stance. It executes in 14 frames, making it relatively fast and easy to use as a quick poking attack. Both attacks are high, with the first leaving Brad at -10 on block, and the second leaving him at -2. However, if he cancels into Dokuritsu-Ho (← during the second attack), he's left at +1 on block. This is one of the few ways he can transition into a stance on block with advantage.

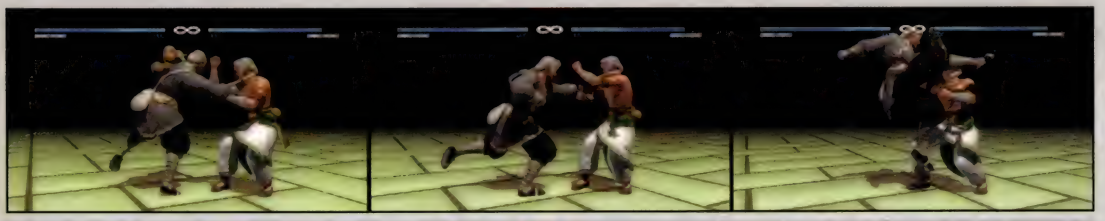
P + K

Brad has a hard time transitioning into his stances safely. P + K transitions into Brad's back-turned stance, leaving him at -5 on block. While -5 is completely safe when facing forward, because Brad is back-turned it's not quite the same. If the opponent attempts a neutral throw, it will hit Brad unless he attacks. The throw would connect as a back-turned throw, which would mean it cannot be escaped. This puts Brad in a mix-up between attacking from a slight disadvantage or potentially getting thrown. His ↓ P from back-turned is a good solution because it tech crouches very early in the animation.

Frame Advantage

↓ H + K K

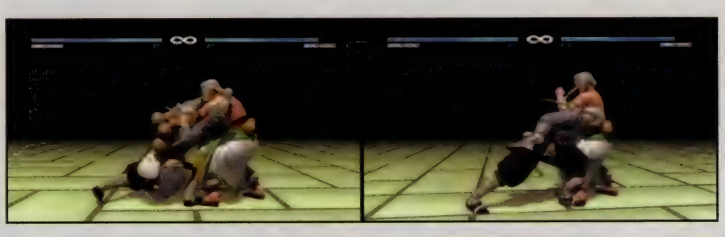
As one of the few characters who can reach a Critical Burst stun in three attacks, the threat of Brad's ↓ H + K K is a deadly tool even when it's not being used. It executes in 18 frames, tracks, tech crouches early in the animation, and is -12 on block with a follow-up attack that leaves Brad at +5 on block. If both hits connect, Brad can follow with his → → P to achieve a Critical Burst stun. This is very similar to his ↓ K K, but an adept opponent can Slow Escape that variant and counter the Critical Burst attack. If ↓ K K is blocked, the second hit leaves Brad at +1. It can also be mixed up with ↓ K P, but it's not much of a mix-up being a high attack. It also does not lead to a Critical Burst in three hits.



P P → K

The last attack in Brad's P P → K leaves him at +3 when used at close range, and +1 at maximum range when blocked. It's a high attack that tracks and can be mixed up with P P ↘ K or P P ↓ K to transition into Lying stance. This gives Brad several options off of his P P string, which is generally his best way to begin his offensive if he's not attempting to tech crouch or evade an attack.

↘ P P



Brad's ↘ P P is more of a counter bait than anything else. The second attack gives Brad +1 frame advantage, but only after a full charge. If it isn't fully charged, Brad is unsafe at -11. There's no way to cancel the charge of the attack, but you can use the first attack in hopes that the opponent will attempt to counter the second attack. Free-cancel and then use a hi counter throw to punish the opponent. This is best used after a ↓ P because Brad is already in a crouching position, making the attack easier to execute.

Crush

← P

To excel with Brad Wong you have to understand his numerous crush attacks and use them well. His ← P is a great high crush that tech crouches under high attacks almost instantly. The technique does not inflict any damage, but it has multiple follow-ups that do. Use the technique by itself if you think an opponent is about to perform a high attack. If Brad successfully ducks under the attack, quickly use one of the follow-up attacks, depending on how you want to continue your offense. Use ← P P to stun the opponent on normal hit or launch if it connects as a counter hit. You can also use ← P K to stun the opponent and end up in Lying stance. The technique even has an optional side step with ← P ↑.

↙ K

While ↙ K is one of Brad's better tech crouching attacks, it serves a higher purpose than just ducking under attacks. It's a relatively fast low attack at 17 frames, but it's -11 on hit and -12 on block. Luckily it has multiple follow-up attacks, the most important one being ↓ K. Use ↙ K ↓ K as a double low attack mixed with ↙ K K, which is a low attack followed by a mid attack. If ↙ K ↓ K hits, Brad has +11 advantage, which can only be Slow Escaped down to +5, still giving Brad a hefty advantage. He can also transition into the Handstand stance by pressing ↑ after either low kick. Do not transition after the first low kick because Brad will be at significant disadvantage no matter what. However, if the second low kick hits and you transition into Handstand, Brad is at +2. This allows him to beat out almost any high attack in the game with his K from Handstand, or use P + K from Handstand to duck under all high attacks. He can also use Handstand T or P to punish an opponent who attempts to side step.

→ → K

Brad's → → K is another good attack that tech crouches under high attacks early in the animation. It executes in 20 frames, but because it tech crouches so fast, it's easy to go under high attacks with it. It also hits low and stuns on normal hit. If it's blocked, Brad is left at -16, so be careful when using this. It also transitions into Lying stance. If it connects, it's a great way to get into Lying stance to start Brad's mix-up game.

→ H + K

Wake-up kicks can be difficult to deal with, especially when you're pinned near a wall and unable to back away to avoid them. Brad's → H + K comes in handy against low wake-up kicks. With proper timing, it easily tech jumps over low wake-up kicks and hits the opponent, knocking him or her back down to the ground. It executes in 25 frames, but tech jumps fairly early in the animation. If it's blocked, it's only -3, making it safe from punishment. If the opponent tries to counter, he or she will side step instead, making this one of Brad's best attacks.

Whiff Punishment

↘ P

The alternate version of Brad's running P is good as a whiff punisher. Unlike the running version, it's not safe when blocked (-8), and it takes considerably longer to execute at 25 frames. The advantage is that you don't have to be running to do it, which makes it a far better whiff punishment tool. It has very good range and Brad ends in Lying stance, although if it connects, the opponent is almost always too far away to really go for any Lying stance mix-ups.

↘ P

As one of Brad's few normal hit launchers, ↘ P has somewhat deceptive range. This makes it a decent whiff punishment tool, but don't expect it to have the range of his other whiff punishers. This attack is mainly used when an opponent whiffs at relatively close range. It executes in 15 frames, which makes it one of Brad's fastest whiff punishers, but it's also -15 if it's blocked. If used at maximum range it becomes -12 on block, but that's still very punishable, so be sure to only use it as a whiff punisher.

STRATEGIES

Offensive

Brad is not an easy character to play offensively. You have to rely on an opponent's ignorance of Brad's abilities to really perform well with him. He has a variety of stances that allow him to mix-up opponents to no end, but getting into those stances safely is a big issue for Brad. His defensive capabilities are stronger than his offensive capabilities, but he can still mount a solid offense as long as you're careful and don't get too reckless. Of course, if an opponent doesn't know when Brad can be interrupted or punished, you can have a field day with him, but that won't always be the case.

To get Brad's offense going, you should focus on his many quick low attacks. A good place to start is his ↘K combo string, which can lead into Handstand, Lying, or back-turned, depending on which attacks you use following ↘K. With a 17-frame execution speed, ↘K won't often get blocked, especially not on reaction. When it hits, don't stop at the first attack unless you believe the opponent will counter the second attack (in which case you should free-cancel and punish the counter attempt with a throw). Your best bet is to use ↘K ↓K, which is two low attacks in a row. If the second attack connects, Brad is at +11 frame advantage and can continue his offense without fear of getting interrupted by the opponent. Even if the opponent Slow Escapes, he is still at +5 advantage.

With Brad at so much advantage, you have the option to go into the Handstand stance with ↘K ↓K. If the second attack connects, Brad is at +2 in Handstand. This allows him to beat out any character with a 10-frame jab or slower. His K from Handstand executes in 11 frames, which means that it will beat out most 9-frame attacks as well (Kasumi's P for example), but it's not as reliable. If you're fighting a character with a 9-frame attack, and you anticipate he or she will try to jab Brad while he's in Handstand, use P+K to go under all high attacks. If the opponent thinks sidestepping will get him or her out of the Handstand mix-up, use Handstand T or P, which both track.

Your main goal with Handstand stance should be to connect Handstand H+K because it puts the opponent in an unholdable Limbo stun. Follow the Limbo stun with a launcher, such as ↘PP, then juggle the opponent. The problem with Handstand H+K is that it isn't safe if the opponent blocks. However, it does track if an opponent attempts to side step. For this reason you need to make the opponent guess between ducking and sidestepping to ensure that Handstand H+K connects. All of Brad's K strings out of Handstand are safe if blocked, so use them to lull opponents into a sense of false security. If they block those kicks enough, they'll try to side step to avoid them. When this happens, H+K stops the opponent's side step and puts him or her in Limbo stun (as long as both characters are in closed stance). Even if you don't get the Limbo stun, Handstand H+K results in a normal stun at the very least, and it cannot be countered. (The opponent automatically side steps if he or she attempts to counter it.) Even if it's blocked, it leaves Brad at -5 in Lying stance.

Another interesting strategy is to use Brad's →K. If the attack hits, it places the opponent in an unholdable Sit-Down stun. Unfortunately, if the opponent Slow Escapes well, nothing is guaranteed during the stun. The attack is also unsafe if the opponent blocks, but it has a follow-up (→KK), which is essentially the same attack as →H+K. This means the attack cannot be countered and leaves Brad safe at -3 if it's blocked. More importantly, if →K hits, the opponent can't even attempt to counter the second K because of the Sit-Down stun.

In addition, you can go into multiple mix-ups as the opponent gets off of the ground. For example, use ↓KK and if the opponent tech rolls, he or she is forced to block the second low attack. It comes out very quickly, so if the opponent isn't expecting it, the attack is very difficult to defend against. Once the opponent is ready for the attack, you can mix it up with a mid attack or even a low throw. After ↓K the opponent will have no choice but to attempt to block the low attack and cannot wait until he or she actually sees the low attack coming.

TIP **Brad's Lying stance P is a safe (-3) high attack that results in an unholdable Faint stun if it connects. Follow it with a launching attack!**

Defensive

Brad excels on the defensive because he has so many attacks and techniques that tech crouch under high attacks or tech jump over low attacks. His ↓P+K and ↘P+K allow him to enter Lying stance without using an attack. Both of these options tech crouch under high attacks almost instantly. If you do go under a high attack, quickly attack from Lying with any one of his attacks that stun or launch.

While Lying stance is great for evading high attacks, Brad has another solid option in his ↘P string. By itself, ↘P is not an attack, but tech crouches under high attacks almost instantly. If you duck under an attack, use ↘PP to launch the opponent or ↘PK to transition into Lying stance. As long as Brad hits the opponent during a stance transition he's relatively safe. The only time he has to be concerned is when his transition attacks are blocked. If you continually tech crouch and tech jump to evade an opponent's attacks while transitioning into Brad's stances, you don't have to worry about getting punished for blocked attacks.

Brad doesn't have any parries, and he's not very fast, so you must rely on his evasiveness to enter stances safely and keep the opponent on the defensive. It's not difficult for faster characters to apply offensive pressure that can be difficult to deal with. You have to watch the opponent closely and anticipate high attacks so you can use Brad's evasive abilities to go under them and get back on the offensive.

TIP **Brad's universal side step P puts an opponent in a crouching state on normal hit. If the opponent attempts to block in this situation, Brad can low throw the opponent. The only way to avoid the low throw is to attack, which is not a wise choice because Brad is at significant advantage if the attack hits. If it connects as a counter hit, the low throw is no longer an option, but the opponent is stunned.**

Wall

Brad struggles when his opponent's back is to the wall because he just can't take advantage of the wall like many other characters can. Most of the attacks he should be using to slam an opponent into the wall cause him to transition into his various stances. When this happens, it limits the overall damage he can inflict using the wall. It also limits the attacks he can use to slam an opponent into the wall. Take whatever damage you can get on the wall, then move away so you can pull off full combos in open space.

Throws

Brad has two throws that stand out above the rest. His ↘ T allows him to switch positions with an opponent. It doesn't give him a guaranteed attack like some other similar throws, but *Dead or Alive 5* is a game in which position is extremely important. If Brad's back is to a wall against an opponent such as Bayman, this throw is very important to escape a potentially dangerous situation. In addition, Brad's T from Lying stance (feet forward or face forward) is an offensive hold, which goes through attacks. This is especially effective for any opponent who thinks he or she can attack Brad freely while Brad is in Lying stance. It also executes relatively fast, making it difficult to avoid.

COMBOS

	STUN OPPONENT
EXTEND	P, ↓ K, ↘ P, → P, P + K, BT → K, BT ↓ K, BT P + K
UNHOLDABLE	→ K
CRITICAL BURST	→ → P
LAUNCHER	↓ P, ↘ P P, BT ↘ K
JUGGLE	→ P + K P ↘ K P P ◦ ↖ K BT ↘ K ◦ ↓ P K

FRAME DATA AND MOVE LIST

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	12(2)14	10	High Punch	-2	-2	0	Cr(35~27)
-	P P	(HH)	10(2)18	12	High Punch	-7	-7	-3	Cr(31~23)
Tenshin-Chu	P P P	(HH)M	20(3)30	22	Mid Punch	-16	Cr(29~19)	LNC	LNC
Ren-Dokki	P P K	(HH)M	14(3)31	26	Mid Kick	-13	Cr(28~18)	LNC	LNC
Ren-Senpu	P P K	(HH)H	27(5)37	34	High Kick	3	Cr(29~17)	Cr(29~17)	Cr(29~17)
-	P P K	(HH)H-	27(5)44	-	-	-4	-	-	-
Ren-Dokuritsu	P P	(HH)-	33	-	-	-	-	-	-
Ren-Toshin	P P K	(HH)M	18(2)38	28	Mid Kick	-23	Cr(22~12)	Cr(22~12)	CLP
Tessa	P P K	(HH)L	16(4)30	25	Low Kick	-17	Cr(7~1)	Cr(17~9)	Cr(17~9)
Tessa	P P K		16(4)39	-	-	-26	-	-	-
-	P K P	HM	15(3)24	20	Mid Punch	-11	-10	Cr(35~25)	Cr(35~25)
Getsuga-Rencho	P P P P	HMM	19(3)27	20	Mid Punch	-11	Cr(32~22)	LNC	LNC
Katsumen-Tai	P K	HH	17(3)24	24	High Kick	-9	Cr(9~4)	LNC	LNC
-	P K		17(3)24			-9	-	-	-
-	P	M	15(3)26	22	Mid Punch	-11	-9	Cr(22~14)	Cr(22~14)
Ren-Koshu	P P	MH	18(3)31	18	High Punch	-5	Cr(27~17)	Cr(27~17)	Cr(27~17)
Senshin-Getsuga	P P P	MM	22(3)36	28	Mid Punch	-9	KND	KND	KND
Soko-Chogeki	P K	M	18(3)30	26	Jumping Mid Kick	-14	Cr(18~10)	Cr(18~10)	Cr(18~10)
Soko-Chogeki	P K	M	18(3)33	26	Jumping Mid Kick	-17	Cr(15~7)	Cr(15~7)	Cr(15~7)
Koso	P P	M	20(2)27	24	Mid Punch	-6	Cr(22~14)	Cr(22~14)	CB
Kasenko	P P	M	15(2)22	18	Mid Punch	-7	-3	-1	Cr(7~3)
Kasenko	P P	M	15(2)22	18	Mid Punch	-5	Cr(7~3)	Cr(7~3)	Cr(7~3)
Kasenko, Ren-Chuda	P P P P	M	20(2)22	18	Mid Punch	-7	-3	-1	Cr(7~3)
Kasenko, Taiho-Ren-Chuda	P P P P	M	20(2)22	18	Mid Punch	-5	Cr(7~3)	Cr(7~3)	Cr(7~3)
-	P P P	M	20(2)28	22	Mid Punch	-13	Cr(21~13)	Cr(21~13)	Cr(21~13)
Kasenko, Sohaku	64PPP	MM	28(3)27	25	Mid Punch	-5	KB	KB	KB
-	P K	L	23(2)27	15	Low Kick	-13	Cr(11~5)	Cr(11~5)	Cr(11~5)
Kasenko, Shoshi-Suiteki	P K P	LH	16(2)24	18	High Punch	-5	Cr(35~25)	Cr(35~25)	Cr(35~25)
Kasenko, Senpu-Kyaku	P K K	LH	26(5)37	35	High Kick	1	Cr(29~17)	Cr(29~17)	Cr(29~17)
-	P K K	LH	26(5)44	35		-5	-	-	-
Kasenko, Konsen-Tai	P K K	LL	22(5)37	22	Low Kick	-23	KND	KND	KND
Suiho-Chogeki	P	M	16(2)23	20	Mid Punch	-14	6	Cr(26~18)	Cr(26~18)
-	P	-	40	-	-	-	-	-	-
-	P P	M	39(2)27	25	Mid Punch	-12	Cr(13~7)	Cr(13~7)	Cr(13~7)
Yakuza-Ren-Koshu	P P P	MM	23(4)30	28	Mid Punch	-13	Cr(28~18)	LNC	LNC
-	P	L	14(2)20	5	Low Punch	-4	0	Cr(9~5)	Cr(9~5)
-	P	M	15(3)24	20	Mid Punch	-11	-10	Cr(35~25)	Cr(35~25)
-	P P	MM	19(3)27	20	Mid Punch	-11	Cr(32~22)	LNC	LNC
-	P	M	17(3)24	24	Mid Punch	-11	Cr(35~25)	LNC	LNC
Kyuho-Toda	P P	MM	27~66(2)33	32~52	Mid Punch	-11 GB(1)	KND	KND	KND
-	P	L	17(3)25	18	Low Punch	-13	-11	Cr(12~6)	Cr(12~6)
-	P	-	17(3)34	-	-	-	-	-	-
Gyoin-Dantai	P K	LM	26(4)30	26	Mid Kick	-15	BNC	BNC	BNC
Keppo-Honshin-Dantai	P K	LL	24(2)38	22	Low Kick	-22	Cr(11~3)	Cr(11~3)	Cr(11~3)
-	P P	LL	16(3)26	18	Low Punch	-12	-11	Cr(11~5)	Cr(11~5)
-	P P P	-	16(3)36	-	-	-	-	-	-
Ren-Sokuto	P P K	LLM	26(4)30	26	Mid Kick	-15	BNC	BNC	BNC
Ren-Honshin-Dantai	P P K	LLL	24(2)38	22	Low Kick	-22	Cr(11~3)	Cr(11~3)	Cr(11~3)
Senshin-Choto	P	M	25(6)38	38	Jumping Mid Punch	GB(-8)	KB	KB	KB
Senshin-Choto	Running P	M	13(3)38	38	Jumping Mid Punch	GB( )	KB	KB	KB
Honshin-Jokaku-Zengeki	P	M	15(4)29	23	Mid Punch	-15	LNC	LNC	LNC
-	K	H	14(2)26	18	High Kick	-10	Cr(0~-4)	Cr(23~15)	Cr(23~15)
-	K K	HH	15(2)26	18	High Kick	-2	Cr(0~-4)	Cr(23~15)	Cr(23~15)
-	K K	-	15(2)23	-	-	1	-	-	-
Renkan-Koshutai	K K K	HHH	14(3)28	25	High Kick	-12	LNC	LNC	LNC
Renkan-Kosotai	K K K	HHL	25(3)23	24	Low Kick	-13	Cr(14~8)	KND	KND
-	K K K		25(3)20			-10	-	-	-
-	K	M	22(3)26	25	Mid Kick	-11	Cr(22~14)	Cr(22~14)	Cr(22~14)
Senpu, Zenku	K K	(MM)	29(3)30	30	Jumping Mid Kick	-3	BNC	BNC	BNC
Sentai-Zachi	K K	L	20(2)24 (Hit/ Block)	26	Low Kick	-16	Cr(25~17)	Cr(25~17)	Cr(25~17)
Sentai-Zachi	K K	L	20(2)31 (Whiff)		Low Kick		-	-	-
Toshin-Dantai	K K	M	14(2)38	28	Mid Kick	-23	Cr(22~12)	Cr(22~12)	CLP
Hisui-Senkyaku	K	M	17(3)30	26	Jumping Mid Kick	-14	Cr(18~10)	Cr(18~10)	CLP
Hisui-Senkyaku	K	-	17(3)33	-	-	-17	-	-	-
Niki-Kyaku	K	M	14(3)31	28	Mid Kick	-13	Cr(28~18)	LNC	LNC
-	K	M	15(4)49	36	Mid Kick	-34	LNC	LNC	LNC
Taishin-Zenku-Hontetsu	K K	MM	52(3)30	30	Jumping Mid Kick	-3	BNC	BNC	BNC
-	K	L	16(2)27	12	Low Kick	-13	-12	Cr(22~14)	Cr(22~14)
Tantai, Shoshi-Suiteki	K P	LH	16(2)24	18	High Punch	-4	Cr(35~25)	Cr(35~25)	Cr(35~25)
Tantai, Senpu	K K	LH	26(5)37	34	High Kick	1	Cr(29~17)	Cr(29~17)	Cr(29~17)
Tantai, Senpu	K K	-	26(5)44	-	-	-4	-	-	-
Konsen-Tai	K K	LL	22(5)37	22	Low Kick	-23	KND	KND	KND
-	K	M	14(2)26	24	Mid Kick	-10	Cr(34~24)	Cr(34~24)	Cr(34~24)
-	K	-	14(2)24	-	-	-8	-	-	-
Ren-Dokuki-Kyaku	K K	MM	26(3)31	28	Mid Kick	-13	Cr(28~18)	LNC	LNC
Zenteki, Senpu-Kyaku	K K	MH	37(5)37	34	High Kick	-3	Cr(29~17)	Cr(29~17)	Cr(29~17)
Zenteki, Senpu-Kyaku	K K	-	37(5)44	-	-	-4	-	-	-
-	K P	MM	23(3)24	18	Mid Punch	-10	-10	Cr(35~25)	Cr(35~25)
Zenteki, Ren-Chowan	K P P	MMM	19(3)27	18	Mid Punch	-11	Cr(32~22)	LNC	LNC
-	K K	M	19(3)31	27	Mid Kick	-4	Cr(28~18)	LNC	LNC

Unholdable, Semi-Safe, Unsafe, Safe

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Tracking	Stance Transition
-	-	-	Cr(10~7)	Cr(10~7)	-	-	No	-
-	-	-	Cr(6~3)	Cr(6~3)	-	-	No	-
Cr(29~19)	LNC	LNC	LNC	LNC	LNC	LNC	No	BT
Cr(28~18)	LNC	LNC	LNC	LNC	LNC	LNC	No	DOK
-	-	-	KND	KND	-	-	Yes	-
-	-	-	-	-	-	-	No	LAY
-	-	-	-	-	-	-	No	DOK
Cr(22~12)	Cr(22~12)	CLP	Cr(2~4)	Cr(2~4)	Cr(2~4)	Cr(2~4)	No	LAY
Cr(7~1)	Cr(17~9)	Cr(17~9)	KND	KND	KND	KND	No	-
-	-	-	-	-	-	-	No	LAY
Cr(35~25)	Cr(35~25)	Cr(35~25)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
Cr(32~22)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	LNC	LNC	-	-	No	-
-	-	-	-	-	-	-	No	BT
Cr(22~14)	Cr(22~14)	Cr(22~14)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	No	-
-	-	-	Cr(17~9)	Cr(17~9)	-	-	No	BT
KND	KND	KND	KND	KND	KND	KND	Yes	-
Cr(18~10)	Cr(18~10)	Cr(18~10)	Cr(9~3)	Cr(9~3)	Cr(9~3)	Cr(9~3)	Yes	-
Cr(15~7)	Cr(15~7)	Cr(15~7)	Cr(9~0)	Cr(9~0)	Cr(9~0)	Cr(9~0)	Yes	DOK
Cr(22~14)	Cr(22~14)	CB	KB	KB	KB	KB	No	-
-3	-3	Cr(7~3)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	No	KAS
Cr(7~3)	Cr(7~3)	Cr(7~3)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	No	KAS
-3	-3	Cr(7~3)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	No	KAS
Cr(7~3)	Cr(7~3)	Cr(7~3)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	No	KAS
Cr(21~13)	Cr(21~13)	Cr(21~13)	Cr(26~17)	Cr(26~17)	Cr(26~17)	Cr(26~17)	No	BT
KB	KB	KB	KB	KB	KB	KB	No	-
Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(2~-2)	Cr(2~-2)	Cr(2~-2)	Cr(2~-2)	No	-
-	-	-	Cr(25~17)	Cr(25~17)	-	-	No	-
-	-	-	KND	KND	-	-	Yes	-
-	-	-	-	-	-	-	-	LAY
KND	KND	KND	KND	KND	KND	KND	-	LAY
Cr(26~18)	Cr(26~18)	Cr(26~18)	BNC	BNC	BNC	BNC	No	-
-	-	-	-	-	-	-	No	-
Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	No	-
Cr(28~18)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
0	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	0	Cr(9~5)	No	-
Cr(35~25)	Cr(35~25)	Cr(35~25)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
Cr(32~22)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(35~25)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
-11	Cr(18~11)	Cr(18~11)	Cr(3~-1)	Cr(33~23)	KND	KND	Yes	BT
-	-	-	-	-	-	-	No	HND
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
Cr(11~3)	Cr(11~3)	Cr(11~3)	KND	KND	KND	KND	No	BT
-11	Cr(17~10)	Cr(17~10)	Cr(2~-2)	Cr(32~22)	KND	KND	Yes	BT
-	-	-	-	-	-	-	No	HND
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
Cr(11~3)	Cr(11~3)	Cr(11~3)	KND	KND	KND	KND	No	BT
KB	KB	KB	KB	KB	KB	KB	No	LAY
KB	KB	KB	KB	KB	KB	KB	No	LAY
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	Cr(23~15)	Cr(23~15)	-	-	No	-
-	-	-	Cr(23~15)	Cr(23~15)	-	-	No	-
-	-	-	-	-	-	-	No	DOK
-	-	-	LNC	LNC	-	-	No	BT
Cr(14~8)	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	-	-	-	-	No	LAY
Cr(22~14)	Cr(22~14)	Cr(22~14)	Cr(27~18)	Cr(27~18)	Cr(27~18)	Cr(27~18)	No	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
Cr(25~17)	Cr(25~17)	Cr(25~17)	KND	KND	KND	KND	No	LAY
-	-	-	-	-	-	-	No	
Cr(22~12)	Cr(22~12)	CLP	Cr(2~-4)	Cr(2~-4)	Cr(2~-4)	Cr(2~-4)	No	LAY
Cr(18~10)	Cr(18~10)	CLP	Cr(9~3)	Cr(9~3)	Cr(9~3)	Cr(9~3)	Yes	-
-	-	-	-	-	-	-	No	DOK
Cr(28~18)	LNC	LNC	LNC	LNC	LNC	LNC	No	DOK
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
-12	Cr(22~14)	Cr(22~14)	Cr(2~-2)	Cr(2~-2)	Cr(2~-2)	Cr(2~-2)	No	-
-	-	-	Cr(25~17)	Cr(25~17)	-	-	No	-
-	-	-	KND	KND	-	-	Yes	-
-	-	-	-	-	-	-	No	LAY
KND	KND	KND	KND	KND	KND	KND	No	LAY
Cr(34~24)	Cr(34~24)	Cr(34~24)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	No	-
-	-	-	-	-	-	-	No	DOK
Cr(28~18)	LNC	LNC	LNC	LNC	LNC	LNC	No	DOK
-	-	-	KND	KND	-	-	Yes	-
-	-	-	-	-	-	-	No	LAY
Cr(35~25)	Cr(35~25)	Cr(35~25)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
Cr(32~22)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(28~18)	LNC	LNC	LNC	LNC	LNC	LNC	No	BT

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-		-	-	-	-	-			
Kocho-Soteki, Kohon		MM	46(5)31	37	Jumping Mid Kick	-8	BNC	BNC	BNC
Kocho-Soteki, Bokko		ML	39(2)30	24	Low Kick	-15	Cr(19~11)	Cr(19~11)	Cr(19~11)
-		L	17(4)25	18	Low Kick	-12	-11	Cr(11~5)	Cr(11~5)
-		-	17(4)34	-	-	-21	-	-	-
-		-	17(4)33	-	-	-21	-	-	-
-		LM	19(3)31	27	Mid Kick	-7	Cr(28~18)	LNC	LNC
Ren-Kohontai		LMM	46(5)31	37	Jumping Mid Kick	-8	BNC	BNC	BNC
Renkan-Bokko		LML	41(2)30	24	Low Kick	-15	Cr(19~11)	Cr(19~11)	Cr(19~11)
-		LL	17(4)25	18	Low Kick	-12	Cr(11~5)	Cr(17~10)	Cr(17~10)
-		-	17(4)34	-	-	-21	-	-	-
-		-	17(4)33	-	-	-21	-	-	-
Zenso-Tai		LLL	23(4)26	22	Low Kick	-12	Cr(16~9)	KND	KND
Zenso-Tai		-	23(4)31	-	-	-17	-	-	-
-		(MM)	12(2)14(2)30	12+15	MK MK	-10	CLP	CLP	CLP
Ren-Jikusenho		(MM)(MM)	35(2)14(2)30	12+15	MK MK	-10	CLP	CLP	CLP
Koshu		H	17(3)31	18	High Punch	-5	Cr(27~17)	Cr(27~17)	CLP
-		M	19(3)22	22	Mid Punch	-3	Cr(26~18)	Cr(26~18)	Cr(26~18)
Sohaku		MM	29(3)27	25	Mid Punch	-8	KB	KB	KB
-		-	-	-	-	-	-	-	-
Gansai-Toda		M	30~38(2)35	28	Mid Punch	-9	KB	KB	KB
Suien-Yubu		M	39~59(2)35	80	Mid Punch	GB(17)	PB	PB	PB
Taiho-Getsuga		M	36(3)25	24	Mid Punch	-9	Cr(3~-1)	Cr(3~-1)	Cr(3~-1)
-		MH	10(2)18	12	High Punch	-5	-1	-3	Cr(31~23)
-		MHM	20(3)30	22	Mid Punch	-16	Cr(29~19)	LNC	LNC
-		MHM	14(3)31	28	Mid Kick	-13	Cr(28~18)	LNC	LNC
-		MHH	27(5)37	34	High Kick	2	Cr(29~17)	Cr(29~17)	Cr(29~17)
-		-	27(5)44	-	-	-5	-	-	-
-		MHM	18(2)38	28	Mid Kick	-23	Cr(22~12)	Cr(22~12)	CLP
-		MH	33	-	-	-	-	-	-
-		MHL	16(4)30	25	Low Kick	-17	Cr(7~1)	Cr(17~9)	Cr(17~9)
-		-	16(4)39	-	-	-26	-	-	-
-		H	20(2)30	26	High Kick	4	Cr(9~3)	Cr(19~11)	Cr(19~11)
-			20(2)66	-	-	-41	-	-	-
Koyo-Getsuga		HM	33(3)36	28	Mid Punch	-3	KND	KND	KND
-		HH	30(2)30	26	High Kick	-5	Cr(9~3)	Cr(19~11)	Cr(19~11)
-		-	30(2)67	-	-	-42	-	-	-
Renso-Sokusen-Getsuga		HHM	34(3)36	28	Mid Punch	-3	KND	KND	KND
-		HHH	30(2)30	30	High Kick	4	Cr(9~3)	Cr(19~11)	Cr(19~11)
-		-	20(2)67	-	-	-42	-	-	-
Renkan-Tenchi-Sotai		HHHL	30(4)26	22	Low Kick	-12	KND	KND	KND
Renkan-Tenchi-Sotai			30(4)29	-	-	-15	-	-	-
Renkan-Senban-Chakuchi		HHHM	43(2)32	22	Mid Punch	-11	Cr(17~9)	Cr(17~9)	CLP
Renso-Sokusen-Getsuga		HHL	30(4)26	22	Low Kick	-12	KND	KND	KND
Renso-Tenchi-Sotai			30(4)29	-	-	-15	-	-	-
-		HHM	43(2)32	22	Mid Punch	-11	Cr(17~9)	Cr(17~9)	CLP
Senko-Renkan		HL	29(4)26	22	Low Kick	-12	KND	KND	KND
Senko-Renkan		-	29(4)29	-	-	-15	-	-	-
Senban-Chakuchi		HM	42(2)32	22	Mid Punch	-11	Cr(17~9)	Cr(17~9)	CLP
Zenku-Hontetsu		M	25(3)30	30	Jumping Mid Kick	-3	BNC	BNC	BNC
Hoho-Sohi		H	16(3)35	28	Jumping High Kick	-6	Cr(24~14)	LNC	LNC
-		L	18(4)26	22	Low Kick	-12	Cr(10~4)	Cr(10~4)	Cr(10~4)
-		-	18(4)29	-	-	-15	-	-	-
Chiso-Tensen-Shu		LH	22(5)34	34	High Kick	-4	Cr(32~20)	Cr(32~20)	Cr(32~20)
Kosotai		L	25(3)23	24	Low Kick	-9	Cr(14~8)	KND	KND
Kosotai		-	25(3)20	-	-	-4	-	-	-

Dokuritsu-Ho Stance

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-		-	-	-	-	-	-	-	-
-		-	-	-	-	-	-	-	-
-		-	31	-	-	-	-	-	-
-		H	12(2)14	10	High Punch	-2	2	5	Cr(35~27)
-		M	16(2)31	18	Mid Punch	-9	Cr(-2~-6)	Cr(18~10)	CLP
-		-	16(2)36	-	-	-14	-	-	-
-		MM	14(2)31	20	Mid Punch	-9	Cr(-2~-6)	Cr(18~10)	CLP
-		-	14(2)36	-	-	-14	-	-	-
-		(MM)M	16(3)43	28	Mid Kick	-24	Cr(16~6)	Cr(16~6)	CLP
-		MM	22(3)27	30	Mid Kick	-13	LNC	LNC	LNC
Cyoin-Tai		H	15(3)22	26	High Kick	4	Cr(37~27)	LNC	LNC
Cyoin-Kikyaku		M	14(3)31	28	Mid Kick	-13	Cr(28~18)	LNC	LNC
-		M	13(3)24	20	Mid Kick	-9	Cr(35~25)	Cr(35~25)	Cr(35~25)
Cyoin-Ren-Teppo		MM	18(3)24	20	Mid Kick	-9	Cr(35~25)	Cr(35~25)	Cr(35~25)
Cyoin-Kasso-Tai		L	24(3)37	24	Low Kick	-20	Cr(11~3)	Cr(11~3)	Cr(11~3)
Cyoin-Chowan		M	19(3)23	24	Mid Punch	-4	Cr(36~26)	LNC	LNC
-		M	41(5)27	34	Jumping Mid Kick	-14	Cr(19~11)	BNC	BNC
-		MM	24(2)28	25	Mid Punch	-12	Cr(12~6)	Cr(12~6)	Cr(12~6)
Cyoin-Ren-Pusanda		MMM	24(4)30	28	Mid Punch	-13	Cr(28~18)	LNC	LNC
Soteki		MH	15(3)33	26	High Kick	-6	Cr(26~16)	Cr(26~16)	Cr(26~16)
Soteki		-	15(2)61	-	-	-33	-	-	-
-		-	9	-	-	-	-	-	-

Unholdable, Semi-Safe, Unsafe, Safe

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Tracking	Stance Transition
-	-	-	-	-	-	-	No	HND
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	BT
Cr(19~11)	Cr(19~11)	Cr(19~11)	KND	KND	KND	KND	No	LAY
-11	Cr(11~5)	Cr(11~5)	CLP	CLP	CLP	CLP	Yes	-
-	-	-	-	-	-	-	No	LAY
-	-	-	-	-	-	-	No	RHD
Cr(28~18)	LNC	LNC	LNC	LNC	LNC	LNC	No	BT
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	BT
Cr(19~11)	Cr(19~11)	Cr(19~11)	KND	KND	KND	KND	No	LAY
Cr(11~5)	Cr(17~10)	Cr(17~10)	Cr(32~22)	Cr(32~22)	Cr(32~22)	Cr(32~22)	Yes	-
-	-	-	-	-	-	-	No	LAY
-	-	-	-	-	-	-	No	RHD
Cr(16~9)	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	-	-	-	-	No	LAY
CLP	CLP	CLP	Cr(10~4)	Cr(10~4)	Cr(10~4)	Cr(10~4)	No	LAY
CLP	CLP	CLP	Cr(10~4)	Cr(10~4)	Cr(10~4)	Cr(10~4)	No	LAY
-	-	-	Cr(17~9)	Cr(17~9)	-	-	No	BT
Cr(26~18)	Cr(26~18)	Cr(26~18)	Cr(31~22)	Cr(31~22)	Cr(31~22)	Cr(31~22)	No	BT
KB	KB	KB	KB	KB	KB	KB	No	-
-	-	-	-	-	-	-	No	RHD
KB	KB	KB	KB	KB	KB	Cr(14~6)	No	-
PB	PB	PB	PB	PB	PB	PB	No	-
Cr(3~-1)	Cr(3~-1)	Cr(3~-1)	Cr(28~19)	Cr(28~19)	Cr(28~19)	Cr(28~19)	-	-
-	-	-	Cr(6~3)	Cr(6~3)	-	-	-	-
Cr(29~19)	LNC	LNC	LNC	LNC	LNC	LNC	-	BT
Cr(28~18)	LNC	LNC	LNC	LNC	LNC	LNC	-	DOK
-	-	-	KND	KND	-	-	Yes	
-	-	-	-	-	-	-	-	LAY
Cr(22~12)	Cr(22~12)	CLP	Cr(2~-4)	Cr(2~-4)	Cr(2~-4)	Cr(2~-4)	-	LAY
-	-	-	-	-	-	-	-	DOK
Cr(7~1)	Cr(17~9)	Cr(17~9)	KND	KND	KND	KND	-	-
-	-	-	-	-	-	-	-	LAY
-	-	-	KB	KB	-	-	Yes	BT
-	-	-	-	-	-	-	No	LAY
KND	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	KB	KB	-	-	Yes	BT
-	-	-	-	-	-	-	No	LAY
KND	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	KB	KB	-	-	Yes	BT
-	-	-	-	-	-	-	No	LAY
KND	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	-	-	-	-	-	LAY
Cr(17~9)	Cr(17~9)	CLP	CLP	CLP	CLP	CLP	No	LAY
KND	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	-	-	-	-	-	LAY
Cr(17~9)	Cr(17~9)	CLP	CLP	CLP	CLP	CLP	No	LAY
KND	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	-	-	-	-	-	LAY
Cr(17~9)	Cr(17~9)	CLP	CLP	CLP	CLP	CLP	No	LAY
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	
-	-	-	LNC	LNC	-	-	No	LAY
Cr(10~4)	Cr(10~4)	Cr(10~4)	KND	KND	KND	KND	Yes	-
-	-	-	-	-	-	-	No	LAY
-	-	-	KND	KND	-	-	Yes	-
Cr(14~8)	KND	KND	KND	KND	KND	KND	No	-
-	-	-	-	-	-	-	No	LAY

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	-	-	-	-	No	DOK
-	-	-	-	-	-	-	No	DOK
-	-	-	-	-	-	-	No	DOK
-	-	-	Cr(10~7)	Cr(10~7)	-	-	No	-
Cr(-2~-6)	Cr(18~10)	CLP	Cr(23~14)	Cr(23~14)	Cr(23~14)	Cr(23~14)	No	-
-	-	-	-	-	-	-	No	LAY
Cr(-2~-6)	Cr(18~10)	CLP	Cr(23~14)	Cr(23~14)	Cr(23~14)	Cr(23~14)	No	-
-	-	-	-	-	-	-	No	LAY
Cr(16~6)	Cr(16~6)	CLP	Cr(-4~-10)	Cr(-4~-10)	Cr(-4~-10)	Cr(-4~-10)	No	LAY
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	BT
-	-	-	LNC	LNC	-	-	Yes	-
Cr(28~18)	LNC	LNC	LNC	LNC	LNC	LNC	No	DOK
Cr(35~25)	Cr(35~25)	Cr(35~25)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	DOK
Cr(35~25)	Cr(35~25)	Cr(35~25)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	DOK
Cr(11~3)	Cr(11~3)	Cr(11~3)	KND	KND	KND	KND	No	LAY
Cr(36~26)	LNC	LNC	LNC	LNC	LNC	LNC	No	BT
Cr(19~11)	BNC	BNC	BNC	BNC	BNC	BNC	Yes	BT
Cr(12~6)	Cr(12~6)	Cr(12~6)	Cr(12~6)	Cr(12~6)	Cr(12~6)	Cr(12~6)	No	-
Cr(28~18)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	Cr(6~0)	Cr(6~0)	-	-	Yes	DOK
-	-	-	-	-	-	-	No	LAY
-	-	-	-	-	-	-	No	

Back-Turned Attacks

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	15(2)18	10	High Punch	-3	-3	Cr(11~7)	Cr(31~23)
-	P P	(HH)	14(2)28	12	High Punch	-13	-12	Cr(1~-3)	Cr(21~13)
Koshu-Getsuga	P P P	(HH)M	24(3)30	32	Mid Punch	-9	KB	KB	KB
-	P P 3 P	(HH)H	18(4)21	18	High Punch	-8	Cr(11~6)	Cr(26~18)	Cr(26~18)
Renkan-Yogeki	P P 3 P P	(HH)HM	20(2)30	30	Mid Punch	-14	KB	KB	KB
Renkan-Kaso	P P 3 P 1 P	(HH)HL	19(4)29	20	Low Punch	-15	Cr(13~6)	KND	KND
Rengeki, Honshin-Dantai	P P 1 K	(HH)L	28(2)38	22	Low Kick	-23	Cr(11~3)	Cr(11~3)	Cr(11~3)
Getsuga, Koshutai	P K	HM	17(3)24	28	Mid Kick	-9	Cr(35~25)	LNC	LNC
-	4 P	M	15(2)26	22	Mid Punch	-11	1	Cr(23~15)	Cr(23~15)
Rensen-Sogeki	4 P P	MM	20(3)27	33	Mid Punch	-10	KND	KND	KND
-	1 P	L	12(2)26	18	Low Punch	-12	-11	Cr(12~6)	Cr(12~6)
-	1 P 7	-	17(3)34	-	-	-	-	-	-
Haisei-Sochisen	7 P K	LM	26(4)30	26	Mid Kick	-15	BNC	BNC	BNC
Haisei-Honshin-Dantai	8 P K	LL	24(2)38	22	Low Kick	-22	Cr(11~3)	Cr(11~3)	Cr(11~3)
-	K	H	18(5)37	34	High Kick	3	Cr(29~17)	Cr(29~17)	Cr(29~17)
-	K 8	-	18(5)44	-	-	-4	-	-	-
-	3 K	M	16(3)28	28	Mid Kick	-13	LNC	LNC	LNC
-	3 K	(MM)	15(2)9(2)19	10+10	Mid Kick	3	Cr(30~22)	Cr(30~22)	Cr(30~22)
Kotaihon	3 K P	(MM)H	19(2)20	18	High Punch	1	Cr(39~29)	Cr(39~29)	Cr(39~29)
Kosenhon	3 K K	(MM)L	15(2)27	15	Low Kick	-12	Cr(17~10)	Cr(17~10)	Cr(17~10)
Zenkon-Hon	3 K ~	(MM)-	15(2)9(2)92	-	-	-	-	-	-
-	3 K 6	(MM)-	15(2)9(2)74	-	-	-	-	-	-
-	3 K 3 1 1	-	-	-	-	-	-	-	-
Kokon, Uron	3 K 3 1 K	(MM)(MM)	59(2)5(4)26	15-25	Jumping Mid Kick	-3	CLP	CLP	CLP
-	3 K 3 1 K 1	-	-	-	-	-	-	-	-
Kokon, Bokko	3 K 9 K	(MM)L	67(3)29	24	Low Kick	-16	Cr(19~11)	Cr(19~11)	Cr(19~11)
Kohontai	1 K	M	25(5)31	37	Jumping Mid Kick	-8	BNC	BNC	BNC
-	1 K	L	20(2)30	24	Low Kick	-15	Cr(19~11)	Cr(19~11)	Cr(19~11)
Shoshi-Suiteki	P 1 K	H	13(2)20	18	High Punch	1	Cr(39~29)	Cr(39~29)	Cr(39~29)
-	3 P 1 K	M	17(3)22	22	Mid Punch	-3	Cr(26~18)	Cr(26~18)	Cr(26~18)
Haisei-Sohaku	6 P 1 K P	MM	29(3)27	25	Mid Punch	-6	KB	KB	KB
-	6 6 P 1 K	-	-	-	-	-	-	-	-
Haimen-Chakuchi	7 P 1 K	M	15(3)16	22	Mid Punch	1	Cr(32~24)	Cr(32~24)	CLP
Tohon-Kishin	H 1 K	MM	13(3)4(2)49	28+18	Mid Kick	-33	LNC	LNC	LNC

Lying Attacks

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	2	-	41	-	-	-	-	-	-
Koten	3	-	25	-	-	-	-	-	-
Oten	9	-	32	-	-	-	-	-	-
-	1	-	32	-	-	-	-	-	-
Shinzen-Ten-i	~	-	45	-	-	-	-	-	-
Shinko-Ten-i	~	-	50	-	-	-	-	-	-
Fukushin-Getsuga	P	H	35(2)23	18	High Punch	-3	CLP	CLP	CLP
Fukushin-Haitai	K	M	16(2)30	26	Mid Kick	-12	Cr(30~20)	LNC	LNC
Zenkon-Soteki	3 K	M	33(3)27	26	Jumping Mid Kick	-11	LNC	LNC	LNC
Fukushin-Jikuten-Shu	P 1 K	M	23(2)35	28	Mid Kick	-9	Cr(14~6)	Cr(14~6)	CLP
Fukushin-Bokko	H 1 K	L	20(2)30	24	Low Kick	-15	Cr(19~11)	Cr(19~11)	Cr(19~11)
-	H	-	60	-	-	-			
Rigyo, Zenku	H K	-	67(3)30	30	Jumping Mid Kick	-3	BNC	BNC	BNC
Fukushin-Kida	P	H	26(2)22	18	High Punch	-3	CLP	CLP	CLP
-	3 P	-	38(2)26	22	Mid Punch	-11	1	Cr(23~15)	Cr(23~15)
Fukushin-Sosen	6 P P	MM	20(3)27	33	Mid Punch	-6	KND	KND	KND
Uron-Kochu	K	M	16(2)33	28	Mid Kick	-10	Cr(27~17)	LNC	LNC
-	K 7	-	-	-	-	2	-	-	-
Fukushin-Tessen	4 K	L	38(3)23	24	Low Kick	-9	Cr(14~8)	KND	KND
Fukushin-Tessen	3 K 8	-	38(3)20	-	-	-5	-	-	-
Kokon-Soteki	P 1 K	M	21(3)30	32	Jumping Mid Kick	-11	LNC	LNC	LNC
Rigyoen	H 7 K	L	25(2)24 25(2)31*	27	Low Kick	-16	Cr(25~17)	Cr(25~17)	Cr(25~17)
Kinkosen	H	-	36	-	-	-	-	-	-

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(6~3)	Cr(6~3)	-	-	No	BT
-	-	-	Cr(21~13)	Cr(21~13)	-	-	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
-	-	-	Cr(26~18)	Cr(26~18)	-	-	No	-
KB	KB	KB	KB	KB	KB	KB	No	BT
Cr(13~6)	KND	KND	KND	KND	KND	KND	Yes	-
Cr(11~3)	Cr(11~3)	Cr(11~3)	KND	KND	KND	KND	No	BT
Cr(35~25)	LNC	LNC	LNC	LNC	LNC	LNC	No	BT
Cr(15~8)	Cr(23~15)	Cr(23~15)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
-11	Cr(12~6)	Cr(12~6)	Cr(3~~1)	Cr(33~23)	Cr(3~~1)	Cr(33~23)	Yes	BT
-	-	-	-	-	-	-	No	HND
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
Cr(11~3)	Cr(11~3)	Cr(11~3)	KND	KND	KND	KND	No	BT
-	-	-	KND	KND	-	-	Yes	
-	-	-	-	-	-	-	No	LAY
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	BT
Cr(30~22)	Cr(30~22)	Cr(30~22)	Cr(21~15)	Cr(21~15)	Cr(21~15)	Cr(21~15)	No	BT
-	-	-	Cr(29~21)	Cr(29~21)	-	-	Yes	-
Cr(17~10)	Cr(17~10)	Cr(17~10)	KND	KND	KND	KND	No	-
-	-	-	-	-	-	-	No	BT
-	-	-	-	-	-	-	No	BT
-	-	-	-	-	-	-	No	RHD
CLP	CLP	CLP	CLP	CLP	CLP	CLP	Yes	LAY
-	-	-	-	-	-	-	No	RHD
Cr(19~11)	Cr(19~11)	Cr(19~11)	KND	KND	KND	KND	No	LAY
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	BT
Cr(19~11)	Cr(19~11)	Cr(19~11)	KND	KND	KND	KND	No	LAY
-	-	-	Cr(29~21)	Cr(29~21)	-	-	Yes	-
Cr(26~18)	Cr(26~18)	Cr(26~18)	Cr(31~22)	Cr(31~22)	Cr(31~22)	Cr(31~22)	No	BT
KB	KB	KB	KB	KB	KB	KB	No	-
-	-	-	-	-	-	-	No	HND
Cr(32~24)	Cr(32~24)	CLP	CLP	CLP	CLP	CLP	No	LAY
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	-	-	-	-	No	-
-	-	-	-	-	-	-	No	-
-	-	-	-	-	-	-	No	LAY
-	-	-	-	-	-	-	No	LAY
-	-	-	-	-	-	-	No	LAY
-	-	-	-	-	-	-	No	LAY
-	-	-	Cr(26~18)	Cr(26~18)	-	-	No	-
Cr(30~20)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(14~6)	Cr(25~15)	CLP	Cr(5~~1)	Cr(5~~1)	Cr(5~~1)	Cr(5~~1)	Yes	LAY
Cr(19~11)	Cr(19~11)	Cr(19~11)	KND	KND	KND	KND	No	LAY
							No	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
-	-	-	Cr(27~19)	Cr(27~19)	-	-	No	-
Cr(15~8)	Cr(23~15)	Cr(23~15)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
Cr(27~17)	LNC	LNC	LNC	LNC	LNC	LNC	Yes	-
-	-	-	-	-	-	-	No	RHD
Cr(14~8)	KND	KND	KND	KND	KND	KND	No	-
-	-	-	-	-	-	-	No	LAY
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	BT
Cr(25~17)	Cr(25~17)	Cr(25~17)	KND	KND	KND	KND	No	BT
-	-	-	-	-	-	-	No	-

Handstand Stance

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	⇦ ⇨	-	35	-	-	-	-	-	-
-	⇨ ⇦	-	35	-	-	-	-	-	-
Enko-Saika	P	L	16(2)32	25	Low Punch	-12	Cr(12~5)	Cr(12~5)	Cr(12~5)
-	K	M	11(2)17	16	Mid Kick	-3	-2	Cr(32~24)	Cr(32~24)
Kattenshi, Chisenkyaku	K ⇨ K	MM	21(2)8(2)33	10+20	Jumping Mid Kick	-5	CLP	CLP	CLP
-	K K	(MM)	11(2)17	16	Mid Kick	-6	-2	Cr(32~24)	Cr(32~24)
Katsuniten, Chisenkyaku	K K ⇨ K	MMM	21(2)8(2)33	10+20	Jumping Mid Kick	-3	CLP	CLP	CLP
-	K K K	(MMM)	11(2)17	16	Mid Kick	-8	-2	Cr(32~24)	Cr(32~24)
Katsusanten, Chisenkyaku	K K K K	MMMM	21(2)8(2)33	10+20	Jumping Mid Kick	-4	CLP	CLP	CLP
Toten-Soteki	P ⇧ K	M	13(3)27	26	Jumping Mid Punch	-11	LNC	LNC	LNC
Chisen-Kyaku	H ⇧ K	MM	21(2) 8(2)33	10+20	Jumping Mid Kick	-3	CLP	CLP	CLP
Rigyo, Zenku	H K	-	67(3)30	30	Jumping Mid Kick	-3	BNC	BNC	BNC
Fukushin-Kida	P	H	26(2)22	18	High Punch	-3	CLP	CLP	CLP
-	⇨ P	-	38(2)26	22	Mid Punch	-11	-	Cr(23~15)	Cr(23~15)
Fukushin-Sosen	⇨ P P	MM	20(3)27	33	Mid Punch	-4	KND	KND	KND
Uron-Kochu	K	M	16(2)33	28	Mid Kick	-10	Cr(27~17)	LNC	LNC
-	K ⇧	-	-	-	-	2	-	-	-
Fukushin-Tessen	⇨ K	L	38(3)23	24	Low Kick	-9	Cr(14~8)	KND	KND
Fukushin-Tessen	⇨ K ↓	-	38(3)20	-	-	-3	-	-	-
Kokon-Soteki	P ⇧ K	M	21(3)30	32	Jumping Mid Kick	-11	LNC	LNC	LNC
Rigyoen	H ⇧ K	L	25(2)24 25(2)31*	27	Low Kick	-16	Cr(25~17)	Cr(25~17)	Cr(25~17)
Kinkosen	H	-	36	-	-	-	-	-	-

Reverse Handstand Stance

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	⇦ ⇦	-	35	-	-	-	-	-	-
-	⇨ ⇨	-	35	-	-	-	-	-	-
-	P	H	28(2)18	10	High Punch	-3	-3	Cr(11~7)	Cr(31~23)
-	P P	(HH)	14(2)28	12	High Punch	-13	-12	Cr(1~-3)	Cr(21~13)
-	P P P	(HH)M	24(3)30	32	Mid Punch	-9	KB	KB	KB
-	P P ⇨ P	(HH)H	18(4)21	18	High Punch	-8	Cr(11~6)	Cr(26~18)	Cr(26~18)
-	P P ⇨ P P	(HH)HM	20(2)30	30	Mid Punch	-14	KB	KB	KB
-	P P ⇨ P ⇧ P	(HH)HL	19(4)29	20	Low Punch	-15	Cr(13~6)	KND	KND
-	P P ⇧ K	(HH)L	28(2)38	22	Low Kick	-23	Cr(11~3)	Cr(11~3)	Cr(11~3)
-	P K	HM	17(3)24	28	Mid Kick	-9	Cr(35~25)	LNC	LNC
-	K	M	11(2)17	16	Mid Kick	-3	-2	Cr(32~24)	Cr(32~24)
Koto-Kohontai	K ⇨ K	MM	20(3)15	30	Mid Kick	-8	Cr(33~25)	Cr(33~25)	Cr(33~25)
-	K K	(MM)	11(2)17	16	Mid Kick	-3	-2	Cr(32~24)	Cr(32~24)
Niteki-Kohontai	K K ⇨ K	MMM	20(3)15	30	Mid Kick	-8	Cr(33~25)	Cr(33~25)	Cr(33~25)
-	K K K	(MMM)	11(2)17	16	Mid Kick	-4	-2	Cr(32~24)	Cr(32~24)
Santeki-Kohontai	K K K K	MMMM	20(3)15	30	Mid Kick	-8	Cr(33~25)	Cr(33~25)	Cr(33~25)
Toritsu-Kohontai	P ⇧ K	M	17(3)15	30	Mid Kick	-8	Cr(33~25)	Cr(33~25)	Cr(33~25)
-	H ⇧ K	H	20(2)30	26	High Kick	-5	Cr(9~3)	Cr(19~11)	Cr(19~11)
-	H ⇧ K ↓	-	20(2)64			-39	-	-	-
-	H ⇧ K P	HM	31(3)36	28	Mid Punch	-3	KND	KND	KND
-	H ⇧ K K	HH	28(2)30	26	High Kick	-1	Cr(9~3)	Cr(19~11)	Cr(19~11)
-	H ⇧ K K ↓	-	28(2)67	-	-	-42	-	-	-
-	H ⇧ K K P	HHM	34(3)36	28	Mid Punch	-3	KND	KND	KND
-	H ⇧ K K K	HHH	30(2)30	30	High Kick	-1	Cr(9~3)	Cr(19~11)	Cr(19~11)
-	H ⇧ K K K ↓	-	30(2)67	-	-	-42	-	-	-
-	H ⇧ K K K ⇩ K	HHHL	30(4)26	22	Low Kick	-12	KND	KND	KND
-	H ⇧ K K K ⇩ K ↓	-	30(4)29	-	-	-15	-	-	-
-	H ⇧ K K K ⇨ ⇧ K	HHHM	43(2)32	22	Mid Punch	-11	Cr(17~9)	Cr(17~9)	CLP
-	H ⇧ K K ⇩ K	HHL	30(4)26	22	Low Kick	-12	KND	KND	KND
-	H ⇧ K K ⇩ K ↓	-	30(4)29	-	-	-15	-	-	-
-	H ⇧ K K P ⇧ K	HHM	43(2)32	22	Mid Punch	-11	Cr(17~9)	Cr(17~9)	CLP
-	H ⇧ K ⇩ K	HL	27(4)26	22	Low Kick	-12	KND	KND	KND
-	H ⇧ K ⇩ K ↓	-	27(4)29	-	-	-15	-	-	-
-	H ⇧ K P ⇧ K	HM	40(2)32	22	Mid Punch	-11	Cr(17~9)	Cr(17~9)	CLP

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking	Stance Transition
-	-	-	-	-	-	-	No	-	-
-	-	-	-	-	-	-	No	-	LAY
Cr(12~5)	Cr(12~5)	Cr(12~5)	CLP	CLP	CLP	CLP	Yes	LAY	LAY
-2	Cr(32~24)	Cr(32~24)	Cr(37~28)	Cr(37~28)	Cr(37~28)	Cr(37~28)	No	RHD	LAY
CLP	CLP	CLP	CLP	CLP	CLP	CLP	Yes	LAY	LAY
-2	Cr(32~24)	Cr(32~24)	Cr(37~28)	Cr(37~28)	Cr(37~28)	Cr(37~28)	No	RHD	-
CLP	CLP	CLP	CLP	CLP	CLP	CLP	Yes	LAY	-
-2	Cr(32~24)	Cr(32~24)	Cr(37~28)	Cr(37~28)	Cr(37~28)	Cr(37~28)	No	RHD	-
CLP	CLP	CLP	CLP	CLP	CLP	CLP	Yes	LAY	LAY
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-	LAY
CLP	CLP	CLP	CLP	CLP	CLP	CLP	Yes	LAY	-
	BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
	-	-	-	Cr(27~19)	Cr(27~19)	-	-	No	-
	Cr(15~8)	Cr(23~15)	Cr(23~15)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Yes	-
	KND	KND	KND	KND	KND	KND	KND	Yes	-
	Cr(27~17)	LNC	LNC	LNC	LNC	LNC	LNC	Yes	-
	-	-	-	-	-	-	-	No	RHD
	Cr(14~8)	KND	KND	KND	KND	KND	KND	No	-
	-	-	-	-	-	-	-	No	LAY
	LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	BT
	Cr(25~17)	Cr(25~17)	Cr(25~17)	KND	KND	KND	KND	No	BT
	-	-	-	-	-	-	-	No	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking	Stance Transition
-	-	-	-	-	-	-	No	BT	-
-	-	-	-	-	-	-	No	BT	LAY
-	-	-	Cr(6~3)	Cr(6~3)	-	-	No	BT	RHD
-	-	-	Cr(21~13)	Cr(21~13)	-	-	No	-	LAY
KB	KB	KB	KB	KB	KB	KB	No	-	RHD
-	-	-	Cr(26~18)	Cr(26~18)	-	-	No	-	LAY
KB	KB	KB	KB	KB	KB	KB	No	BT	RHD
Cr(13~6)	KND	KND	KND	KND	KND	KND	Yes	-	LAY
Cr(11~3)	Cr(11~3)	Cr(11~3)	KND	KND	KND	KND	No	BT	-
Cr(35~25)	LNC	LNC	LNC	LNC	LNC	LNC	No	BT	LAY
-2	Cr(32~24)	Cr(32~24)	Cr(37~28)	Cr(37~28)	Cr(37~28)	Cr(37~28)	No	HND	No
Cr(33~25)	Cr(33~25)	Cr(33~25)	Cr(38~29)	Cr(38~29)	Cr(38~29)	Cr(38~29)	Yes	BT	No
-2	Cr(32~24)	Cr(32~24)	Cr(37~28)	Cr(37~28)	Cr(37~28)	Cr(37~28)	No	HND	Yes
Cr(33~25)	Cr(33~25)	Cr(33~25)	Cr(38~29)	Cr(38~29)	Cr(38~29)	Cr(38~29)	Yes	BT	Yes
-2	Cr(32~24)	Cr(32~24)	Cr(37~28)	Cr(37~28)	Cr(37~28)	Cr(37~28)	No	HND	Yes
Cr(33~25)	Cr(33~25)	Cr(33~25)	Cr(38~29)	Cr(38~29)	Cr(38~29)	Cr(38~29)	Yes	BT	No
Cr(33~25)	Cr(33~25)	Cr(33~25)	Cr(38~29)	Cr(38~29)	Cr(38~29)	Cr(38~29)	Yes	LAY	No
-	-	-	KB	KB	-	-	Yes	BT	No
-	-	-	-	-	-	-	No	LAY	No
KND	KND	KND	KND	KND	KND	KND	Yes	-	No
-	-	-	KB	KB	-	-	Yes	BT	No
-	-	-	-	-	-	-	No	LAY	
KND	KND	KND	KND	KND	KND	KND	Yes	-	
-	-	-	KB	KB	-	-	Yes	BT	
-	-	-	-	-	-	-	No	LAY	
KND	KND	KND	KND	KND	KND	KND	Yes	-	
-	-	-	-	-	-	-	No	LAY	
Cr(17~9)	Cr(17~9)	CLP	CLP	CLP	CLP	CLP	No	LAY	
KND	KND	KND	KND	KND	KND	KND	Yes	-	
-	-	-	-	-	-	-	No	LAY	
Cr(17~9)	Cr(17~9)	CLP	CLP	CLP	CLP	CLP	No	LAY	
KND	KND	KND	KND	KND	KND	KND	Yes	-	
-	-	-	-	-	-	-	No	LAY	
Cr(17~9)	Cr(17~9)	CLP	CLP	CLP	CLP	CLP	No	LAY	

Throws

Name	Notation	Height	Execution	Damage	Advantage on Hit
SuirinOHaikai	T	H	5(2)23	38	-
Tetsu-Kairi	→ T	H	7(2)24	16+26	-
Senhen-Nyudo	← T (Facing the wall)	Wall	7(2)24	22+30	-
Senshi	← → T	H	10(2)25	20+28	-
Kazan-Rakuro	← ← T (Facing the wall)	Wall	10(2)25	52	-
Tenshin-Soko	← T	H	12(2)26	-	11
Tenshin-Soko	← T (Lying with head facing opponent)		35(3)30		
So-Kokukyu	T (To opponent's back)	H	10(2)25	4+4+4+4+4+4+4+4+4+4	8
Kan-Shori	→ T or ← T (To opponent's back)	H	7(2)24 12(2)26	58	-
Suiho-Unshin-Haiho	T (Back-Turned)	H	6(2)28	52	-
-	T (Combo Throw 1)	Combo Throw	-	-	12
Juji-Senraku	↓ T (Back-Turned, to a crouching opponent)	L	6(2)28	28+30	-
Hashitsu-Gyosen	↓ T (To crouching opponent)	L	5(2)22	10+10+28	-
Ran-Saiwa	→ T (To crouching opponent)	L	7(2)20	53	-
Kan-Shoshi	↓ T (To crouching opponent's back)	L	5(2)22	30+33	-
Dokuhai-Kaito	T (During Dokuntsu-Ho)	H (Offensive Hold)	19(3)33	50	-
Gyoin-Ransen	↓ K T (During Dokuritsu-Ho, Combo Throw 1)	Combo Throw	-	20+20	-
Konsentai	T (Lying with legs facing opponent)	H (Offensive Hold)	17(3)25	40	-
-	T (Lying with legs facing opponent's back)	H (Offensive Hold)			-
Suiboku-Kosentai	T (Lying with head facing opponent)	H (Offensive Hold)	15(3)22	40	-
-	T (Lying with head facing opponent's back)	H (Offensive Hold)			-
Fukushin-Kensen	↓ T (Lying with legs facing a crouching opponent)	L	15(2)31	10+10+32	-
-	↓ T (Lying with legs facing a crouching opponent's back)	L	15(2)31	30+33	-
-	↓ T (Lying with head facing a crouching opponent)	L	15(2)30	20+43	-
-	↓ T (Lying with head facing a crouching opponent's back)	L	15(2)30	20+43	
Toritsu-Nenshu	T (During Handstand)	H	11(2)52	50	-
Toritsu-Kosentai	T (During Reverse Handstand)	H	11(2)52	50	-
Kyoten-Dochi	T (During Handstand, to an opponent in the air)	Air	11(2)52	30	-
-	T (During Reverse Handstand, to an opponent in the air)	Air	11(2)52	30	-

Wake-Up Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While on the ground K	M	35(4)18	20	Mid Kick	-6	Cr(21~14)	Cr(28~20)	Cr(28~20)
-	While on the ground ↓ K	L	34(4)18	20	Low Kick	-10	Cr(21~14)	Cr(24~17)	Cr(24~17)

Side Step Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
Oho-Chogeki	Sidestep P	M	29(2)23	20	Mid Punch	-14	B	Cr(26~18)	Cr(26~18)
Oho-Chogeki	Sidestep K	M	30(3)30	26	Jumping Mid Kick	-14	Cr(18~10)	Cr(18~10)	CLP

Partition Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While jumping, P	M	40(3)31	35	Jumping Mid Punch	GB	BNC	BNC	BNC
-	While jumping, K	M	35(5)25	38	Jumping Mid Kick	GB	BNC	BNC	BNC
-	While landing, P	M	56(3)27	38	Mid Punch	B	KB	KB	KB
-	While landing, K	L	56(4)30	25	Low Kick	-17	Cr(17~9)	Cr(17~9)	Cr(17~9)
-	While landing, K ↓	-	56(4)39	-	-	-26	Cr(8~0)	Cr(8~0)	Cr(8~0)
-	While jumping, T	H	32(2)30	16+26	-	-	-	-	-
-	While landing, T	H	40(2)24	16+26	-	-	-	-	

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Holds

Name	Notation	Height/Type	Execution	Damage
Yoki-Chochu	↖ H	H/P	0(18)12	20+26
Hoto-Choshitsu	← H	H/K	0(18)12	46
Suimu-Hateki	← H	M/P	0(18)12	46
Hotai-Gyoso	← H	M/K	0(18)12	20+26
Senri-Goan	↙ H	L/P	0(18)12	46
Ryuso-Senkyaku	↙ H	L/K	0(18)12	46
Ryusui-Rakuyo	← H	Jumping P	0(18)12	51
Ryusui-Rakuheki	← H	Jumping P	0(18)12	61
Akusoku-Hainn	← H	Jumping K	0(18)12	51

Tag Throws

Name	Notation	Partner	Height/Type	Execution	Damage
-	T	Eliot	H	5(2)23	30+40
-	T	Kokoro	H	5(2)23	20+20+30
-	T	Zack	H	5(2)23	15+15+20+20
-	T	Gen Fu	H	5(2)23	30+20+20
-	T	Other	H	Varies Per Partner	60

Down Attacks

Name	Notation	Height/Type	Execution	Damage
Zenku-Hon	↑ P	Grounded	20(9)56/75	15
Toshu-Richu	↓ P	Grounded	26(3)40	12
Toshu-Richu	↓ P [↓]	Grounded	-	
Zaban-Tetsu	↑ P ↑ K	Grounded	34(12)62/55	18

Special Moves

Name	Notation	Height	Execution	Stance Transition
-	↑ P	-	35	-
Tenshin-Hiinshu	← P ↑	-	43	-
-	← P ↓	-	43	-
Haisei	↑ ↑ P	-	15	BT
Kuchu-Hon	↘ P	-	40	-
-	↘ P (back-turned)	-		BT
Taishin-Hon	↘ P	-	45	-
Dokuritsu-Ho	← K	-	20	DOK
Tenchi-Shinpo	Handstand → →	-	-	BT
Hekika-Kuhon	↙ P ↑ K (Back to wall)	-	62	BT
Kokoto	↓ P ↑ K	-	34	LAY
Kozento	↘ P ↑ K	-	31	LAY
-	↙ P ↑ K	-	-	-
Nehan-Tenshin	P ↑ K (When knocked down)	-	26	LAY
Taunt: Gyomi-Inshusei	→ ← → H ↑ P ↑ K	-	87	-
Taunt: Shusei-Hashigo	← → ← H ↑ P ↑ K	-	175	-
Taunt: Eigo-Koko	← ← H ↑ P ↑ K	-	100	-
Taunt: Hic!	↙ H ↑ P ↑ K	-	215	KND
Taunt: Paikan-Aite	Lying with legs facing foe H ↑ P ↑ K	-	170	LAY

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	Cr(21~14)	Cr(28~20)	Cr(28~20)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Yes	-
	Cr(21~14)	Cr(24~17)	Cr(24~17)	KND	KND	KND	KND	Yes	-

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	Cr(26~18)	Cr(26~18)	Cr(26~18)	BNC	BNC	BNC	BNC	-	-
	Cr(18~10)	Cr(18~10)	CLP	Cr(9~3)	Cr(9~3)	Cr(9~3)	Cr(9~3)	Yes	-

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
	BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
	KB	KB	KB	KB	KB	KB	KB	No	-
	Cr(17~9)	Cr(17~9)	Cr(17~9)	KND	KND	KND	KND	No	-
	Cr(8~0)	Cr(8~0)	Cr(8~0)	KND	KND	KND	KND	No	LAY
	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-

CHRISTIE

Bio

COUNTRY
England

GENDER
Female

BIRTH DATE
December 18

AGE
26

BLOOD TYPE
B

HEIGHT/WEIGHT
177 cm/57 kg

BODY SIZE
B93 W59 H88 cm

FIGHTING STYLE
She Quan

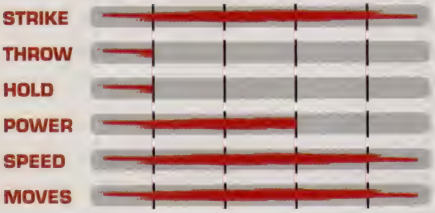
OCCUPATION
Assassin

FAVORITE FOOD
Tomato Juice

HOBBIES
Driving

Cold-blooded and ruthless—the perfect qualities for an assassin. She has perfected the She Quan (Snake Fist) style for her kills. As a fellow assassin, Bayman is her rival.

Rating



Overview

Christie is a speed queen that has low damage output, but multiple guard break attacks that leave her at frame advantage and allow her to endlessly pressure an opponent. She requires slightly more dexterity than some of the other characters in the game, but it's not extreme and nothing that a few hours of practice won't correct. Defensively, she doesn't have a lot going for her, as some of her techniques look far more evasive than they actually are, so it's best to stay as offensive as possible with Christie.

Costumes

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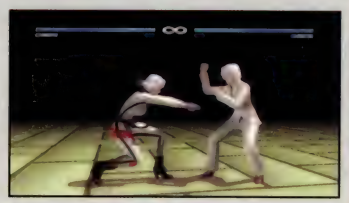
PRIME ATTACKS

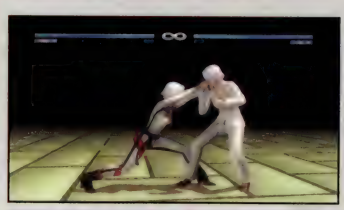
Critical Burst



⇨ P + K

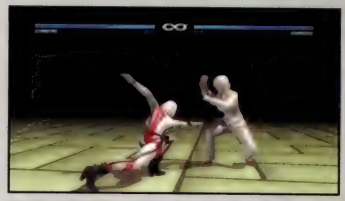
Christie's Critical Burst is slightly faster than most of the other characters (at 19 frames), but it's also -7 when blocked. While this is technically safe, if you plan to use this attack when an opponent could potentially block, keep in mind you'll need to fuzzy guard and buffer a throw break if it's blocked. The attack stuns on normal hit and causes a Critical Burst stun if it crosses the maximum stun threshold.

Safe



P + K

Christie doesn't have a wide variety of safe attacks, but the attacks she has are more than enough to take care of business. Kicking things off is P + K, which is high and executes in 19 frames (moderately slow for a high attack), but it's only -6 when blocked, tracks, and stuns on normal hit. In addition, the stun it causes prevents an opponent from countering immediately. Christie doesn't get anything guaranteed while the opponent is unable to counter, but it's enough to potentially throw off an opponent who attempts to counter immediately. Use this attack after one of Christie's guard breaks to stop an opponent from sidestepping and maintain safety.

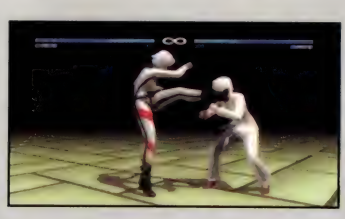


JAK ⇨ P + K

Christie's Jakeiho (JAK) stance has quite a few good attack options, but only a handful are safe. JAK ⇨ P + K is one of these safe options. It executes in 20 frames, which is a decent speed for JAK attacks, and it's -5 when blocked. If it connects, it knocks an opponent back or into a wall if the opponent is close enough. Mix this up with her low attacks from JAK to stop an opponent from countering mid punch every time the opponent sees Christie in her stance.

↘ P P P

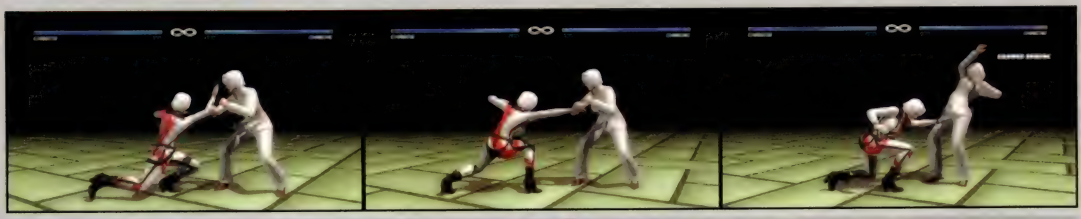
There are quite a few combo strings in Christie's arsenal of attacks that end the same way her ↘ P P P ends. The first attack tech crouches under high attacks almost instantly, while the third hit in this string is a 4-in-1 natural combo that is unholdable if the first of the four hits connects. If blocked, it leaves Christie at -5, safe from punishment. If you charge the last attack, it becomes a guard break that leaves Christie at +2, or can be canceled into Jakeiho. Both the charged guard break and the JAK cancel can easily bait an opponent into using a counter. Christie has a ton of mid punches in her move list, but these cancels will make an opponent think twice about countering.



H + K

With so many mid punches in Christie's arsenal, it's good to mix in a mid kick every once in a while. Her H + K is the perfect mix-up option because it's relatively fast with a 14-frame execution, leaves Christie at -6 if it's blocked (remember to buffer a throw escape and fuzzy guard), stuns on normal hit, tracks, and has a high follow-up (H + K K) that's also safe (-6) if blocked. There are very few downfalls to this attack, which makes it ideal to toss out after a guard break to remind an opponent that Christie is more than just mid punches.

Frame Advantage



↘ P P P

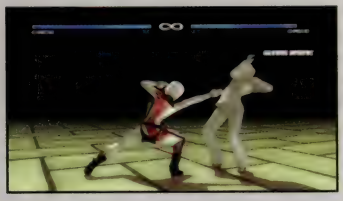
There are quite a few combo strings that lead into Christie's 4-in-1, which can be charged to change into a guard break. The first attack in this combo string tech crouches under high attacks early in the animation, making it a useful crush attack. The guard break at the end of the string gives Christie +2 frame advantage when blocked, and transitions into an inescapable combo throw if it hits. Press P when the combo throw indicator appears on screen to complete it. This bounces the opponent off the ground and allows Christie to follow with → P P P as a juggle. If you do not complete the combo throw, the opponent is stunned for a short time and cannot immediately use a counter. Christie does not get any guaranteed attacks while the opponent cannot counter, but it lasts long enough to disorient an opponent who likes to spam counters as soon as he or she is stunned. It's also possible to cancel the guard break into Jakeiho stance by pressing ↑ or ↓ during the charge. This gives Christie several options to avoid a potential counter and keep an opponent guessing.

← P + K

Christie's ← P + K is one of the best guard break attacks in the game. With no charge it executes in 30 frames. While that may seem like a slow attack, only the top players will be able to respond to it on reaction. If you anticipate an opponent will try to counter, it can be charged to execute in 70 frames (full charge). Christie gets +15 frame advantage no matter how long the attack is charged. With that much frame advantage, she can land a guaranteed → P to stun the opponent, then go for a launcher or extend the stun further. If the attack connects, it knocks the opponent down. If the opponent's back is to a wall, Christie can connect with other options, such as ↘ K, but even in this situation, → P is the preferred choice.

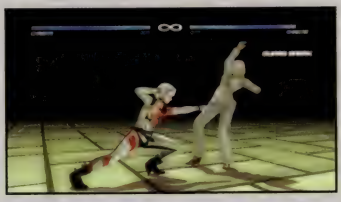
JAK ↘ P

Another useful attack from Christie's Jakeiho stance, ↘ P is a guard break that gives her +4 frame advantage. She doesn't get a guaranteed attack from this, but it's more than enough advantage to allow her to continue offensive pressure, which is key to winning with Christie. The attack executes in 33 frames, but coming from Jakeiho that isn't terribly slow. An opponent will have to respect all of the options present in Jakeiho instead of simply countering mid punch. If the attack connects, the opponent is knocked back.



JAK ↘ ↘ P

From Jakeiho stance, Christie has the ability to take a quick hop backward. Two attacks can be executed from this hop, with JAK ↘ ↘ P being one of them. After the backward hop, Christie lunges forward with a mid punch guard break that gives her +4 advantage. This is an ideal technique to use if you anticipate an opponent will try to interrupt Christie's JAK stance, or if you anticipate a counter. When you include the initial JAK stance transition, as well as the backward hop, JAK ↘ ↘ P takes 64 frames to execute. That's more than enough time to avoid a counter (counters are 30 frames in total). If the attack hits, it knocks the opponent to the ground.



↗ P

Christie's ↗ P is one of her better tech jumping attacks. It jumps over low attacks almost instantly, and leaves her with +7 advantage if it's blocked. On hit, it knocks an opponent back or into a wall. It takes 34 frames to execute, so don't just toss it out like you would some of her other guard break attacks. Instead, use this when you anticipate an opponent will go for a low attack.

Crush

↖ K

While Christie may be an offensive powerhouse, she has quite a few crushing attacks as well. Use ↖ K almost exclusively to tech jump over low attacks. It executes quickly at 12 frames, and jumps over low attacks almost instantly, but it's -25 if the opponent blocks. For most characters, that equates to a guaranteed launcher, so be very careful when using this attack. It knocks an opponent into the air when it hits, but in most cases the opponent is too low to follow with a juggle.

→ → K

If you anticipate an opponent will use a low wake-up kick, Christie's → → K is a great option to quickly and easily evade the low attack while hitting the opponent. It executes in 17 frames and is -10 when blocked, but if used correctly this attack should rarely be blocked. If it connects, it knocks the opponent back or into a wall if he or she is close enough. Whether it hits or gets blocked, Christie ends up in her back-turned stance at the conclusion of this attack. It can also be used to jump over opponents on the ground, and with proper timing, even cause a wake-up kick to miss entirely. This gives Christie an opportunity to attack an opponent from behind.

↓ P

Christie is one of the few characters in the game with a combo string that starts with her ↓ P. By itself, it executes in 14 frames and tech crouches under high attacks very early in the animation. If it's blocked, Christie is unsafe at -7, but she has a follow-up, which prevents most opponents from punishing the attack. If it hits, Christie is still at -5, but the follow-up options allow her to continue on the offensive, or bait the opponent into using a counter.

Whiff Punishment

← → P

There aren't many options available to Christie when she's forced to play defensively. However, with proper spacing her ← → P is a very good whiff punisher. It has deceptively good range, executes in 20 frames, and leaves Christie at -7 if it's blocked. Fuzzy guard and buffer a throw escape just in case an opponent goes for a neutral throw when this attack is blocked. If the attack hits, it knocks the opponent down.

↘ P

Christie's ↘ P is a unique attack in which she takes a quick hop back and then immediately moves forward with a mid punch. If you can time it well, it's possible to evade an opponent's attack with the backward hop, then hit the opponent with the following attack. If the attack is blocked, it leaves Christie relatively safe at -7, but if it connects, it results in a Sit-Down stun. Christie can connect a guaranteed → P during the Sit-Down stun, even if the opponent Slow Escapes as quickly as possible.

STRATEGIES

Offensive

Christie is an offensive beast. Her main gameplan is to attack with fast jabs and work in her various guard break attacks to either land a guaranteed follow-up or keep her offensive pressure going. Start your offense with one of her many combo strings that lead into a guard break or directly into Jakeiho (JAK) stance. She can do this with a mid or high punch to keep an opponent guessing. It's also a good idea to use H + K from time to time just to give the opponent more than two options to potentially counter. The more you mix-up, the harder it will be for an opponent to successfully use a counter.

When you cancel into JAK stance, guard breaks should be your first option if the opponent is blocking. If the attack just before the stance transition hits, go for one of her launching attacks from JAK (P + K) or her K to get an unholdable Limbo stun in closed stance. If it's blocked, you must anticipate how the opponent will react. If you feel the opponent will try to interrupt JAK with a quick attack, use a second JAK side step (↑ P + K or ↓ P + K, opposite the direction you used to initially enter JAK), or ↘ ↘ to back dash from JAK. From the back dash, Christie can use ↘ ↘ P as a guard break or ↘ ↘ K to catch the opponent off guard with a low slide. All of these options have the capability to evade most attacks an opponent may try to interrupt with.

If the opponent is blocking, use one of Christie's guard breaks from JAK, or do not cancel into JAK and instead use the guard break from the combo string just before the JAK cancel. All of these guard breaks give Christie +2 or +4 frame advantage. With this advantage, use → P, H + K, or her basic P combo strings to make sure the opponent doesn't try to beat Christie to the punch. (If the opponent anticipates you will use a slower attack because you have frame advantage, the opponent may try to interrupt with a fast attack.) Christie's P P combo string allows her to transition right back into a guard break or JAK stance, but don't use it predictably or else a smart opponent will tech crouch under the high attack or simply counter it.

GUARD BREAK/JAKEIHO STANCE CANCEL OPTIONS

P P ↘ P P P + K
→ → P P P ↑
↘ P P P ↑
BT ↓ P P P P ↑
P P P P ↑ P + K
P K K ↑ P + K
→ P P ↑ P + K
K K ↑ P + K

NOTE

All of Christie's combo strings that cancel into Jakeiho can be canceled with either ↑ or ↓. Charge moves can be canceled with only ↑ or ↓, while the non-charge moves must be canceled with ↑ P + K or ↓ P + K.

Once the opponent has learned not to attempt to interrupt Christie after a guard break, start using slower attacks that lead back into JAK, proceed into another guard break, or prevent an opponent from sidestepping. The best guard break in Christie's arsenal is ↘ P + K. Once the opponent has stopped attacking, this should be your number one choice because it leads into a guaranteed → P to stun the opponent. However, it's moderately slow, so you can't rely on it frequently. Instead, use → → P or ↘ P to lead back into her JAK and guard break options, or use P + K as a safe attack that stops an opponent from sidestepping and stuns.

However you decide to vary Christie's attack, your focus should be on keeping an opponent at disadvantage as often as possible. Use her JAK guard breaks and neutral stance guard breaks often, but mix in a few mid kicks and throws to keep the opponent guessing. If you become too predictable, the opponent will just counter your attacks the entire match.

Defensive

Christie doesn't have much going for her in terms of defense. She has a few attacks that tech crouch or tech jump, but nothing that really stands out as a proper means of defense. She is a character built to stay on the offensive as much as possible. However, her low punch counter launches an opponent into the air and allows her to follow with a juggle. This is one of her best defensive options, and a smart opponent would try to avoid using low punch attacks against Christie.

Her forward roll is also somewhat useful if you anticipate an opponent will attempt a high attack. If the opponent attacks, use any of Christie's launching attacks from the roll. If the opponent blocks, use Christie's throw from the roll. The throw can also be used after ↓ H + K, which tech crouches under high attacks.

It's important to note that Christie's ↘ P and Jakeiho stance transition are not as evasive as they appear. ↘ P has hardly any evasive properties, while the JAK stance transition is only effective when you cancel into it in the middle of a combo string. If you try to use it like you would a universal side step, Christie will get hit more often than not. It's best to stick to her universal side step to evade, and the JAK stance to maintain offensive pressure.

Wall

Christie only has one real disadvantage when an opponent's back is to the wall. Her ↘ P that would normally cause an unholdable Sit-Down stun slams an opponent into the wall instead. Beyond that fact, Christie gets more damage from comboing into the wall, then continuing the combo after the wall slam. Many of her combos that end in the 4-in-1 natural combo (that can be canceled into a guard break or Jakeiho) slam into the wall. This allows her to follow with a solid juggle for extra damage. Christie's ⇨ K works well during a wall juggle because it pushes the opponent slightly higher into the air. In most cases, you can land at least two ⇨ K attacks (free-cancel after the first to get the second as fast as possible), ending with ⇨ K ↘ K for the second attack. Be careful using Jakeiho near the wall because many of the attacks from the stance will cause an off-axis wall hit, which does not allow Christie to follow with a juggle.

Throws

Christie doesn't have much in the way of throws. Her ↘ T leaves the opponent in a back-turned position and gives Christie +4 frame advantage, but she doesn't get any guaranteed attacks off of it. Use one of her combos that leads into Jakeiho or a guard break so you can maintain offensive pressure. If Christie's back is to the wall, use her ⇨ T to switch positions with the opponent and slam them into the wall. If the opponent is facing the wall, use ⇨ ⇨ T to take advantage of the environment and get a little more damage from a wall throw.

COMBOS

	STUN OPPONENT
EXTEND	P, ↘ K, ↘ P, ↘ P, ↘ K, H + K
UNHOLDABLE	↘ P
CRITICAL BURST	⇨ P + K
LAUNCHER	⇧ K, ↘ ↘ P, ⇧ P, ↘ H + K, JAK P + K
JUGGLE	↘ P P ⇩ P + K P P P P ⇩ P P ◦ ⇨ K P BT P + K ◦ P K K K

FRAME DATA AND MOVE LIST

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	9(2)13	10	High Punch	-3	-1	1	Cr(36~28)
-	P P	(HH)	8(2)15	10	High Punch	-12	-10	-3	Cr(34~26)
-	P P P	(HH)M	10(2)25	12	Mid Punch	-10	-10	1	Cr(4~0)
-	P P P P	(HH)(MM)	12(2)25	15	Mid Punch	-18	Cr(24~16)	Cr(24~16)	Cr(24~16)
Dokuja-Soshu - Jakeiho	P P P P 1 P + K	(HH)(MM)-	41	-	-	-	-	-	-
Dokuja-Soshu - Jakeiho	P P P P 1 P + K	(HH)(MM)-	41	-	-	-	-	-	-
Jakei-Renbu	P P P P P	(HH)(MM)M	14(2)24	20	Mid Punch	-13	Cr(24~16)	Cr(24~16)	Cr(24~16)
Ren-Keppo-Soshu	P P P P 1 P	(HH)(MM)L	18(3)27	16	Low Punch	-11	Cr(10~4)	Cr(16~9)	Cr(16~9)
-	P P 4 P	(HH)H	14(3)25	15	High Punch	-12	-11	Cr(23~15)	Cr(23~15)
-	P P 4 P P	(HH)HM	16(9)21	18	Mid Punch	-15	-14	Cr(32~22)	Cr(32~22)
Dokuja-Renko-Renga	P P 3 P P	(HH)HM(MMMM)	14(2)3(2)2(2)15(2)26	5+5+10+12	Mid Punch	-	Cr(33~23)	Cr(33~23)	Cr(33~22)
Dokuja-Renko-Gatotsu	P P 4 P P	(HH)HMM	30(1)32	16+10	Mid Punch	GB(2)	Cr(20~18)	Cr(20~18)	Cr(20~18)
Dokuja-Renko-Gatotsu, Jakeiho	P P 4 P P 1	(HH)HM-	41	-	-	-	-	-	-
Dokuja-Renko-Gatotsu, Jakeiho	P P 4 P P 1	(HH)HM-	41	-	-	-	-	-	-
-	P P 4 P K	(HH)HH	19(3)29	24	High Kick	-13	Cr(4~-1)	Cr(4~-1)	Cr(4~-1)
Dokuja-Renhai-Sensho	P P 3 P K P	(HH)HHM	22(3)30	25	Mid Punch	-10	Cr(18~10)	Cr(18~10)	CLP
Dokuja-Renko-Sotai	P P 3 P 1 K	(HH)HL	21(4)26	24	Low Kick	-12	Cr(16~9)	KND	KND
-	P P 1 P	(HH)L	15(2)30	12	Low Punch	-15	-12	Cr(8~2)	Cr(8~2)
Ren-Dokuja-Monro	P P 1 P P	(HH)LM	21(3)21	18	Mid Punch	-9	Cr(38~28)	Cr(38~28)	Cr(38~28)
-	P P K	(HH)H	12(4)28	25	High Kick	-12	LNC	LNC	LNC
Rentotsu-Rensen	P P K K	(HH)HH	32(4)31	30	High Kick	-	KB	KB	KB
-	P P 1 K	(HH)L	16(3)24	12	Low Kick	-10	-9	Cr(24~16)	Cr(24~16)
Rentotsu-Soka-Rengeki	P P 1 K P	(HH)LL	17(2)22	14	Low Punch	-12	Cr(7~3)	Cr(27~19)	Cr(27~19)
-	P K	HH	13(2)25	19	High Kick	-10	Cr(7~2)	Cr(24~16)	Cr(24~16)
-	P K K	HHH	17(2)27	19	High Kick	-11	Cr(5~0)	Cr(22~14)	Cr(22~14)
Jakeishu, Ren-Kaikyaku - Jakeiho	P K K 1 P + K	HHH-	41	-	-	-	-	-	-
Jakeishu, Ren-Kaikyaku - Jakeiho	P K K 1 P + K	HHH-	41	-	-	-	-	-	-
Jakei, Ren-Kosen	P K K K	HHHH	20(3)30	28	High Kick	-14	KB	KB	KB
Jakei, Ren-Koso	P K K 1 K	HHHL	22(4)26	24	Low Kick	-12	Cr(16~9)	KND	KND
-	3 P	M	11(2)19	17	Mid Punch	-10	-8	-2	Cr(29~21)
-	3 P P	(MM)	13(2)24	20	Mid Punch	-15	-14	Cr(24~16)	Cr(24~16)
-	3 P P P	(MM)M	16(2)28	20	Mid Punch	-13	Cr(1~-3)	Cr(1~-3)	Cr(1~-3)
Ren-Soja-Dako	3 P P P P	(MM)MM	21(2)30	25	Mid Punch	-13	KND	KND	KND
Dokuja-Daketsu - Jakeiho	3 P P 1 P + K	(MM)-	41	-	-	-	-	-	-
Dokuja-Daketsu - Jakeiho	3 P P 1 P + K	(MM)-	41	-	-	-	-	-	-
-	3 3 P	M	15(2)23	16	Mid Punch	-10	-8	-6	Cr(26~18)
-	3 3 P P	(MH)	13(2)28	18	High Punch	-10	Cr(31~21)	Cr(31~21)	Cr(31~21)
Dokuja-Sanrenshu	3 3 P P P	(MH)MMMM)	14(2)3(2)2(2)15(2)26	5+5+10+12	Mid Punch	-	Cr(33~23)	Cr(33~23)	Cr(33~22)
Dokuja-Gatotsushu	3 3 P P P	(MH)M	44(1)32	16+10	Mid Punch	GB(2)	Cr(20~18)	Cr(20~18)	Cr(20~18)
Dokuja-Gatotsushu - Jakeiho	3 3 P P P 1	(MH)-	41	-	-	-	-	-	-
Dokuja-Gatotsushu - Jakeiho	3 3 P P P 1	(MH)-	41	-	-	-	-	-	-
-	4 P	H	14(3)25	15	High Punch	-12	-11	Cr(23~15)	Cr(23~15)
-	4 P P	HM	16(9)21	18	Mid Punch	-15	-14	Cr(32~22)	Cr(32~22)
Dokuja-Sanren-Kosho	4 P P P	HM(MMMM)	14(2)3(2)2(2)15(2)26	5+5+10+12	Mid Punch	-5	Cr(33~23)	Cr(33~23)	Cr(33~22)
Dokuja-Kogatotsu	4 P P P	HMM	30(1)32	16+10	Mid Punch	GB(2)	Cr(20~18)	Cr(20~18)	Cr(20~18)
Dokuja-Kogatotsu - Jakeiho	4 P P P 1	HM-	41	-	-	-	-	-	-
Dokuja-Kogatotsu - Jakeiho	4 P P P 1	HM-	41	-	-	-	-	-	-
-	4 P K	HH	19(3)29	24	High Kick	-14	Cr(5~0)	Cr(5~0)	Cr(5~0)
Dokuja-Tsuifu	4 P K P	HHM	22(3)30	25	Mid Punch	-8	Cr(18~10)	Cr(18~10)	CLP
Dokuja-Koso-Tai	4 P 1 K	HL	21(4)26	24	Low Kick	-12	Cr(16~9)	KND	KND
Tenshin-Jashin	4 4 P	H	20(2)30	32	High Punch	-	KB	KB	KB
-	7 P	M	22(3)42	28	Mid Punch	-22	LNC	LNC	LNC
Dokuja-Jinraku	7 P P	MM	24(3)21	26	Jumping Mid Punch	-10	BNC	BNC	BNC
Dokuntsu-Sen-Jakei	8 P	H	14(3)27	20	High Punch	-	Cr(31~21)	Cr(31~21)	Cr(31~21)
Kaishin-Jako-Shu	9 P	H	17(3)20	26	High Punch	-	Cr(38~28)	Cr(38~28)	Cr(38~28)
-	1 P	L	14(2)21	5	Low Punch	-7	-6	Cr(8~4)	Cr(8~4)
-	1 P P	LH	18(2)24	18	High Punch	-13	-11	Cr(36~26)	Cr(36~26)
Kasei-Joja-Renkeishu	1 P P P	LHM	19(2)26	25	Mid Punch	-13	KND	KND	KND
-	6 P	M	16(2)22	18	Mid Punch	-10	-9	Cr(38~28)	Cr(38~28)
-	6 P P	MM	14(2)21	15	Mid Punch	-12	-10	Cr(28~20)	Cr(28~20)
Dokuja-Ran-Tsuifu	6 P P P	MM(MMMM)	11(2)3(2)2(2)15(2)26	5+5+10+12	Mid Punch	-	Cr(33~23)	Cr(33~23)	Cr(33~22)
Dokuja-Ran-Gatotsu	6 P P P	MMM	27(1)32	16+10	Mid Punch	GB(2)	Cr(20~18)	Cr(20~18)	Cr(20~18)
Dokuja-Ran-Gatotsu - Jakeiho	6 P P P 1	MM-	41	-	-	-	-	-	-
Dokuja-Ran-Gatotsu - Jakeiho	6 P P P 1	MM-	41	-	-	-	-	-	-
Dokuja-Koshu	9 P	M	15(2)28	18	Mid Punch	-13	Cr(32~22)	LNC	LNC
Dokuja-Jinshoku	8 8 P	H	18(2)20	22	High Punch	-11	LNC	LNC	LNC
-	7 P	L	19(2)29	18	Low Punch	-17	-17	Cr(9~3)	Cr(9~3)
Keppo-Tokyaku	9 P K	LM	18(3)24	18	Mid Kick	-10	Cr(35~25)	LNC	LNC
Dokuja-Hiten	1 2 3 P	M	34(3)26	36	Mid Punch	GB(7)	KB	KB	KB
Kakku-Ja	1 2 3 P	M	32(3)23	28	Mid Punch	-3	Cr(25~17)	Cr(25~17)	Cr(42~30)
-	K	H	13(2)25	22	High Kick	-12	Cr(7~2)	Cr(24~16)	Cr(24~16)
-	K K	HH	17(2)27	19	High Kick	-11	Cr(5~0)	Cr(22~14)	Cr(22~14)
Ren-Kosen	K K K	HHH	20(3)30	28	High Kick	-14	KB	KB	KB
Ren-Koso	K K 1 K	HHL	22(4)26	24	Low Kick	-12	Cr(16~9)	KND	KND
Ren-Kaikyaku - Jakeiho	K K 1 P + K	HH-	41	-	-	-	-	-	-
Ren-Kaikyaku - Jakeiho	K K 1 P + K	HH-	41	-	-	-	-	-	-
-	K P	HM	15(3)19	20	Mid Punch	-10	Cr(9~5)	Cr(29~21)	Cr(29~21)
-	3 K	M	13(3)21	20	Mid Kick	-9	Cr(18~12)	Cr(18~12)	Cr(18~12)

Unholdable, Semi-Safe, Unsafe, Safe

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(11~8)	Cr(11~8)	-	-	No	-
-	-	-	Cr(9~6)	Cr(9~6)	-	-	No	-
Cr(4~0)	Cr(4~0)	Cr(4~0)		Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
Cr(24~16)	Cr(24~16)	Cr(24~16)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
-	-	-	-	-	-	-	No	Jakeiho
-	-	-	-	-	-	-	No	
Cr(24~16)	Cr(24~16)	Cr(24~16)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
Cr(10~4)	Cr(16~9)	Cr(16~9)	KND	KND	KND	KND	Yes	-
-	-	-	Cr(33~23)	Cr(33~23)	-	-	No	BT
Cr(32~22)	Cr(32~22)	Cr(32~22)	Cr(12~6)	Cr(12~6)	Cr(12~6)	Cr(12~6)	No	-
Cr(33~23)	Cr(33~23)	Cr(33~23)	KND	KND	KND	KND	No	-
Cr(20~18)	Cr(20~18)	Cr(20~18)	Cr(20~18)	Cr(20~18)	Cr(20~18)	Cr(20~18)	No	-
-	-	-	-	-	-	-	No	Jakeiho
-	-	-	-	-	-	-	No	Jakeiho
-	-	-	LNC	LNC	-	-	Yes	-
Cr(18~10)	Cr(18~10)	CLP	Cr(9~3)	Cr(9~3)	Cr(9~3)	Cr(9~3)	No	-
Cr(16~9)	KND	KND	KND	KND	KND	KND	Yes	-
Cr(8~2)	Cr(8~2)	Cr(8~2)	Cr(-1~-5)	Cr(29~19)	Cr(-1~-5)	Cr(29~19)	No	-
Cr(38~28)	Cr(38~28)	Cr(38~28)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	No	-
-	-	-	LNC	LNC	-	-	No	-
-	-	-	KB	KB	-	-	Yes	-
-9	Cr(24~16)	Cr(24~16)	Cr(4~0)	Cr(4~0)	Cr(4~0)	Cr(4~0)	No	-
-4	Cr(27~19)	Cr(27~19)	KND	KND	KND	KND	No	-
-	-	-	Cr(24~16)	Cr(24~16)	-	-	No	-
-	-	-	Cr(22~14)	Cr(22~14)	-	-	No	-
-	-	-	-	-	-	-	No	Jakeiho
-	-	-	-	-	-	-	No	Jakeiho
-	-	-	KB	KB	-	-	No	-
Cr(16~9)	KND	KND	KND	KND	KND	KND	Yes	-
-2	-2	Cr(29~21)	Cr(21~15)	Cr(21~15)	Cr(21~15)	Cr(21~15)	No	-
Cr(24~16)	Cr(24~16)	Cr(24~16)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
Cr(1~-3)	Cr(1~-3)	Cr(1~-3)	Cr(12~6)	Cr(12~6)	Cr(12~6)	Cr(12~6)	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
-	-	-	-	-	-	-	No	Jakeiho
-	-	-	-	-	-	-	No	Jakeiho
Cr(11~6)	Cr(26~18)	Cr(26~18)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Yes	-
-	-	-	Cr(21~13)	Cr(21~13)	-	-	No	-
Cr(33~23)	Cr(33~23)	Cr(33~23)	KND	KND	KND	KND	No	-
Cr(20~18)	Cr(20~18)	Cr(20~18)	Cr(20~18)	Cr(20~18)	Cr(20~18)	Cr(20~18)	No	-
-	-	-	-	-	-	-	No	Jakeiho
-	-	-	-	-	-	-	No	Jakeiho
-	-	-	Cr(33~23)	Cr(33~23)	-	-	No	BT
Cr(32~22)	Cr(32~22)	Cr(32~22)	Cr(12~6)	Cr(12~6)	Cr(12~6)	Cr(12~6)	Yes	-
Cr(33~23)	Cr(33~23)	Cr(33~23)	KND	KND	KND	KND	No	-
Cr(20~18)	Cr(20~18)	Cr(20~18)	Cr(20~18)	Cr(20~18)	Cr(20~18)	Cr(20~18)	No	-
-	-	-	-	-	-	-	No	Jakeiho
-	-	-	-	-	-	-	No	Jakeiho
-	-	-	LNC	LNC	-	-	Yes	-
Cr(18~10)	CLP	CLP	Cr(9~3)	Cr(9~3)	Cr(9~3)	Cr(9~3)	No	-
Cr(16~9)	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	KB	KB	-	-	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	Yes	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
-	-	-	Cr(21~13)	Cr(21~13)	-	-	No	-
-	-	-	Cr(30~22)	Cr(30~22)	-	-	Yes	-
-2	Cr(8~4)	Cr(8~4)	Cr(8~4)	Cr(8~4)	Cr(8~4)	Cr(8~4)	No	-
-	-	-	Cr(16~10)	Cr(16~10)	-	-	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
Cr(38~28)	Cr(38~28)	Cr(38~28)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	No	-
Cr(28~20)	Cr(28~20)	Cr(28~20)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	No	-
Cr(33~23)	Cr(33~23)	Cr(33~23)	KND	KND	KND	KND	No	-
Cr(20~18)	Cr(20~18)	Cr(20~18)	Cr(20~18)	Cr(20~18)	Cr(20~18)	Cr(20~18)	No	-
-	-	-	-	-	-	-	No	Jakeiho
-	-	-	-	-	-	-	No	Jakeiho
Cr(32~22)	LNC	LNC	LNC	LNC	LNC	LNC	Yes	-
-	-	-	LNC	LNC	-	-	No	-
-17	Cr(9~3)	Cr(9~3)	Cr(0~-4)	Cr(30~20)	Cr(0~-4)	Cr(30~20)	Yes	-
Cr(35~25)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
Cr(25~17)	Cr(25~17)	Cr(42~30)	BNC	BNC	BNC	BNC	No	-
-	-	-	Cr(24~16)	Cr(24~16)	-	-	No	-
-	-	-	Cr(22~14)	Cr(22~14)	-	-	No	-
-	-	-	KB	KB	-	-	No	-
Cr(16~9)	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	-	-	-	-	No	Jakeiho
-	-	-	-	-	-	-	No	Jakeiho
Cr(29~21)	Cr(29~21)	Cr(29~21)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	No	-
Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	No	-

Move List (continued)

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
Dokuja-Oga	⇨ K ⇦ K (To opponent in air)	MM	21(1)42	30	Mid Kick	-17	LNC	LNC	LNC
Shitsuraku-Dokuga	⇨ K P	MM	25(2)17	25	Mid Punch	-12	Cr(32~24)	KND	KND
Dokuja-Senbu	⇨ K K	MH	19(3)27	24	High Kick	-10	KB	KB	KB
So-Hien	⇨ ⇨ K	(MM)	17(2)12(2)25	25+15	Jumping Mid Kick	-10	KB	KB	KB
-	⇦ K	M	14(2)20	24	Mid Kick	-8	-	Cr(40~30)	Cr(40~30)
Zenteki-Senpu	⇨ K K	MH	19(3)31	30	High Kick	-8	KB	KB	KB
-	⇨ K ⇩ K	ML	29(2)24	12	Low Kick	-11	-10	Cr(14~8)	Cr(14~8)
Zessho, Jasen-Renga	⇦ K ⇩ K P	MLM	16(3)21	15	Mid Punch	-10	-5	Cr(26~18)	Cr(26~18)
Zenteki-Dokuja	⇨ K ⇩ K P P	ML(MH)	14(2)27	16	High Punch	-12	Cr(32~22)	Cr(32~22)	Cr(32~22)
-	⇨ K ⇩ K P ⇩ P	MLML	19(2)29	16	Low Punch	-11	Cr(9~3)	Cr(15~8)	Cr(15~8)
Sokushu-Tai	⇧ K	M	16(3)27	28	Mid Kick	-12	Cr(32~22)	LNC	LNC
-	⇗ K	H	16(3)26	26	Jumping High Kick	-11	LNC	LNC	LNC

Jakeiho Stance

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
Jakei-Taiho	⇦ ⇦	-	23	-	-	-	-	-	-
Jakei-Taishin-Geki	⇦ ⇦ P	M	64(2)30	45	Mid Punch	GB(-4)	KB	KB	KB
Jakei-Kacchi-Shu	⇦ ⇦ K	L	66(5)29	30	Low Kick	-17	KND	KND	KND
-	⇧ P ⇨ K or ⇧ P ⇦ K (opposite of current direction)	-	41	-	-	-	-	-	-
-	P	M	27(3)24	18	Mid Punch	-12	Cr(35~25)	LNC	LNC
Jakei-Sototsu	P P	MM	17(2)25	20	Mid Punch	-10	Cr(24~16)	Cr(24~16)	Cr(24~16)
-	P K	MH	17(2)28	18	High Kick	-12	Cr(6~1)	Cr(6~1)	Cr(6~1)
Jashu-Renso-Gekiso	P K P	MHM	18(3)28	18	Mid Punch	-12	KND	KND	KND
Jashu-Rengeki-Sasso	P K ⇩ P	MHL	29(2)30	14	Low Punch	-15	Cr(8~2)	Cr(14~7)	Cr(14~7)
-	⇨ P	M	28(3)27	20	Mid Punch	-13	Cr(21~13)	Cr(21~13)	Cr(21~13)
Soja-Dako	⇨ P P	MM	20(2)30	25	Mid Punch	-11	KND	KND	KND
Gansai-Ga	⇨ P	M	45(3)29	40	Mid Punch	GB(4)	KB	KB	KB
Yakuho-Sohi	K	M	32(3)40	20	Mid Kick	-11	Cr(8~0)	CLP	CLP
-	⇙ K	L	32(3)29	20	Low Kick	-15	Cr(8~2)	Cr(8~2)	Cr(8~2)
Dokuja-Rasen-Kyaku	⇗ K K	H	24(3)29	27	High Kick	-12	Cr(40~28)	Cr(40~28)	Cr(40~28)
Zenso-Yakuho-Sohi	⇗ K ⇨ K	M	20(2)37	20	Mid Kick	-10	Cr(12~4)	CLP	CLP
Rensotai	⇨ K ⇩ K	L	20(4)25	20	Low Kick	-12	Cr(17~10)	KND	KND
Dokuja-Koto	P ⇧ K	H	30(4)25	20	High Punch	-12	LNC	LNC	LNC
Dokuja-Bunsho	⇨ P ⇧ K	M	32(3)25	40	Mid Punch	-9	KB	KB	KB
Dokuja-Jinpu	H ⇧ K	H	27(3)31	36	High Kick	-16	KB	KB	KB

Back-Turned

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	13(3)27	18	High Punch	-13	Cr(31~21)	Cr(1~-3)	Cr(21~13)
-	⇦ P	M	14(3)20	18	Mid Punch	-9	-	Cr(27~19)	Cr(27~19)
Dokuja-Ren-Sensho	⇨ P P	MM	19(3)24	20	Mid Punch	-8	Cr(35~25)	LNC	LNC
-	⇩ P	L	16(2)30	13	Low Punch	-15	-14	Cr(8~2)	Cr(8~2)
-	⇩ P P	LM	22(3)20	18	Mid Punch	-9	-8	Cr(39~29)	Cr(39~29)
-	⇩ P P P	LMM	14(2)21	15	Mid Punch	-12	Cr(8~4)	Cr(8~4)	Cr(8~4)
Haisei-Jaren-Dokushu	⇧ P P P P	LMM(MMMM)	11(2)3(2)2(2)15(2)26	10+10+12+12	Mid Punch	-	Cr(33~23)	Cr(33~23)	Cr(33~23)
Haisei-Ja-Gatotsu	⇩ P P P P	LMMM	28(1)32	28	Mid Punch	GB(2)	Cr(20~18)	Cr(20~18)	Cr(20~18)
Haisei-Ja-Gatotsu - Jakeiho	⇧ P P P P ⇧	LMM-	41	-	-	-	-	-	-
Haisei-Ja-Gatotsu - Jakeiho	⇩ P P P P ⇩	LMM-	41	-	-	-	-	-	-
-	K	H	21(3)29	28	High Kick	-12	Cr(4~-1)	Cr(4~-1)	Cr(4~-1)
-	⇨ K	M	14(3)29	24	Mid Kick	-13	Cr(30~20)	LNC	LNC
-	⇩ K	L	18(4)25	24	Low Kick	-12	Cr(17~10)	KND	KND
Dokuja-Shinyo	P ⇧ K	M	15(3)24	23	Mid Punch	-10	Cr(35~25)	LNC	LNC
Sochi-Kyaku	H ⇧ K	M	20(3)32	30	Jumping Mid Kick	-9	LNC	LNC	LNC

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(32~24)	KND	KND	KND	KND	KND	KND	No	-
-	-	-	KB	KB	-	-	Yes	-
KB	KB	KB	KB	KB	KB	KB	No	BT
Cr(40~30)	Cr(40~30)	Cr(40~30)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	No	-
-	-	-	KB	KB	-	-	Yes	-
-10	Cr(14~8)	Cr(14~8)	Cr(4~0)	Cr(4~0)	Cr(4~0)	Cr(4~0)	No	-
Cr(26~18)	Cr(26~18)	Cr(26~18)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Yes	-
-	-	-	Cr(22~14)	Cr(22~14)	-	-	No	-
Cr(9~3)	Cr(15~8)	Cr(15~8)	KND	KND	KND	KND	Yes	-
Cr(32~22)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	LNC	LNC	-	-	No	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	-	-	-	-	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
-	-	-	-	-	-	-	No	Jakeiho
Cr(35~25)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(24~16)	Cr(24~16)	Cr(24~16)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
-	-	-	Cr(31~21)	Cr(31~21)	-	-	Yes	-
KND	KND	KND	KND	KND	KND	KND	No	-
Cr(8~2)	Cr(14~7)	Cr(14~7)	KND	KND	KND	KND	Yes	-
Cr(21~13)	Cr(21~13)	Cr(21~13)	Cr(12~6)	Cr(12~6)	Cr(12~6)	Cr(12~6)	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
Cr(8~0)	CLP	CLP	Cr(13~4)	Cr(13~4)	Cr(13~4)	Cr(13~4)	Yes	-
Cr(8~2)	Cr(8~2)	Cr(8~2)	Cr(29~19)	Cr(29~19)	Cr(29~19)	Cr(29~19)	Yes	-
-	-	-	KB	KB	-	-	Yes	-
Cr(12~4)	CLP	CLP	KND	KND	KND	KND	Yes	-
Cr(17~10)	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	LNC	LNC	-	-	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
-	-	-	KB	KB	-	-	Yes	BT

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(21~13)	Cr(21~13)	-	-	No	-
Cr(20~13)	Cr(27~19)	Cr(27~19)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Yes	-
Cr(35~25)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-14	Cr(8~2)	Cr(8~2)	Cr(-1~-5)	Cr(29~19)	Cr(-1~-5)	Cr(29~19)	No	-
Cr(39~29)	Cr(39~29)	Cr(39~29)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	No	-
Cr(8~4)	Cr(8~4)	Cr(8~4)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	No	-
Cr(33~23)	Cr(33~23)	Cr(33~23)	KND	KND	KND	KND	No	-
Cr(20~18)	Cr(20~18)	Cr(20~18)	Cr(20~18)	Cr(20~18)	Cr(20~18)	Cr(20~18)	No	-
-	-	-	-	-	-	-	No	Jakeiho
-	-	-	-	-	-	-	No	Jakeiho
-	-	-	LNC	LNC	-	-	Yes	-
Cr(30~20)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(17~10)	KND	KND	KND	KND	KND	KND	No	-
Cr(35~25)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-

Throws

Name	Notation	Height	Execution	Damage	Advantage on Hit
Dokuja-Rakuko	T	H	5(2)23	15+10+10	-
Koshu-Senten	→ T	H	7(2)24	40	-
Kaishu-Gekishu	→ T (Back to the wall)	Wall	7(2)24	10+40	-
Dokuja-Senraku	→ → T	H	7(2)24	42	-
Dokuja-Miko	→ → T (Facing the wall)	Wall	7(2)24	15+10+10+17	-
Kenpo-Jako-Shu	← T	H	10(2)25	25	4
Hishu-Zazen-Sen	↓ T	H	12(2)26	50	-
Senja-Haishu	T (To opponent's back)	H	5(2)23	25+10+15	-
Ren-Chositsu	↓ T (To crouching opponent)	L	5(2)22	20+25	-
Shitsugan-Hishu	↙ T (To crouching opponent)	L	7(2)20	50	-
Koshu-Ren-Sengeki	↓ T (To crouching opponent's back)	L	5(2)22	15+20+20	-
Dokuja-Rakuko	↓ P + K T	H	37(3)36	35	21
Dokuja-Rakuko	↓ P + K T (To opponent's back)	H		40	13
Dokuja-Shutai	↓ H + K T	H	23(3)37	35	21
Dokuja-Shutai	↓ H + K T (To opponent's back)	H		40	13
Dokuja-Shutai	P P ↓ K T	H	23(3)37	35	21
Dokuja-Shutai	P P ↓ K T (To opponent's back)	H		40	13
Dokuja-Shutai	T	H	17(3)37	35	21
Dokuja-Shutai	T (To opponent's back)	H		40	13

Wake-Up Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While on the ground K	M	35(4)18	20	Mid Kick	-8	Cr(21~14)	Cr(28~20)	Cr(28~20)
-	While on the ground ↓ K	L	34(4)18	20	Low Kick	-10	Cr(21~14)	Cr(24~17)	Cr(24~17)

Side Step Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
Oho-Kaishin-Jako-Shu	Sidestep P	H	25(3)20	26	High Punch	-5	Cr(38~28)	Cr(38~28)	Cr(38~28)
Oho-Sokushu-Tai	Sidestep K	M	29(3)27	28	Mid Kick	-12	Cr(32~22)	LNC	LNC

Partition Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While Jumping P	M	40(8)8	15	Jumping Mid Punch	GB	Cr(35~27)	Cr(35~27)	Cr(35~27)
-	While Jumping K	M	37(8)41	40	Jumping Mid Kick	GB	KB	KB	KB
-	While Landing P	M	56(2)28	20	Mid Punch	-4	KND	KND	KND
-	While Landing K	L	58(4)29	24	Low Kick	-16	Cr(13~6)	KND	KND
-	While Jumping T	H	44(2)24	40	-	-	-	-	-
-	While Landing T	H	42(2)22	40	-	-	-	-	-

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Holds

Name	Notation	Height/Type	Execution	Damage
Koshu-To	↖ H	H/P	0(18)12	42
Honshin-Tentai	↖ H	H/K	0(18)12	42
Shoten-Honka	← H	M/P	0(18)12	20+22
Ryutsui-Ren-Kyaku	← K	M/K	0(18)12	20+22
Dokuja-Tenyo	↙ H	L/P	0(18)12	15+15
Tosen-Tenyo	In area with ceiling, ↙ H	L/P	0(18)12	15+25
Dokuja-Gakuko	1H	L/K	0(18)12	20+22
Tengyo-Rakutai	← H	Jumping P	0(18)12	20+28
Hekiraku-Tenjo	← H (Back to a wall)	Jumping P	0(18)12	20+38
Suisha-Rakushu	→ H	Jumping K	0(18)12	20+28
Hekiraku-Tenga	→ H (Back to wall)	Jumping K	0(18)12	20+38

Down Attacks

Name	Notation	Height/Type	Execution	Damage
Sacchi-Shu	↑↓ K	Grounded	17(3)32	10
Toku-Jasen	↑↓ P+K	Grounded	34(9)59/53	18

Special Attacks

Name	Notation	Height	Execution
Jakeiho	↑↓ P+K	-	41
Jakeiho	↑↓ P+K	-	41
Zenten-Shin	↘↓ P+K	-	35
Taunt: Goodbye	←←→ H+P+K	-	90
Taunt: Come Here	←←→ H+P+K	-	171

Tag Throws

Name	Notation	Partner	Height/Type	Execution	Damage
-	T	Bayman	H	5(2)23	10+10+50
-	T	Hitomi	H	5(2)23	10+20+70
-	T	Helena	H	5(2)23	50+50
-	T	Brad Wong	H	5(2)23	30+40
-	T	Other	H	Varies Per Partner	60

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	Cr(28~20)	Cr(28~20)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Yes	-	
	Cr(24~17)	Cr(24~17)	KND	KND	KND	KND	Yes	-	

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	-	-	Cr(30~22)	Cr(30~22)	-	-	Yes	-	
	LNC	LNC	LNC	LNC	LNC	LNC	No	-	

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	Cr(35~27)	Cr(35~27)	Cr(35~27)	Cr(35~27)	Cr(35~27)	Cr(35~27)	Cr(35~27)	No	-
	KB	KB	KB	KB	KB	KB	KB	No	-
	KND	KND	KND	KND	KND	KND	KND	No	-
	Cr(13~6)	KND	KND	KND	KND	KND	KND	No	-
	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-

ELIOT

Bio

COUNTRY
England

GENDER
Male

BIRTH DATE
November 22

AGE
18

BLOOD TYPE
AB

HEIGHT/WEIGHT
168 cm/55 kg

BODY SIZE
B87 W65 H85 cm

FIGHTING STYLE
Xing Yi Quan

OCCUPATION
Travelling Student of Chinese Martial Arts

FAVORITE FOOD
Tea (especially Herbal Tea and Oolong Tea)

HOBBIES
Harmonica

Gen Fu's only apprentice and practitioner of Xing Yi Quan. Aware of his immaturity as a fighter, he left his mentor and set out on a journey of self-improvement. For some reason, however, Brad has decided to tag along, much to Eliot's annoyance.

Rating

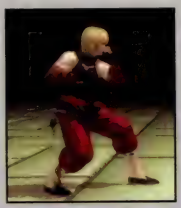
Overview

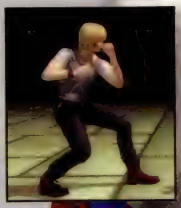
Eliot plays very similar to how he played in *Dead or Alive 4*. He is a defensive character who relies heavily on his high and mid parries. When he's on the offense, his primary goal is to stun the opponent and put them in a continuous mix-up until he can land his launching throw or frame advantage throw. He is very linear and not particularly safe against an opponent who blocks more often than not, but in the right hands he can be very difficult to deal with.

Costumes

Costume 1

Costume 2


Costume 3


Costume 4

Costume 5

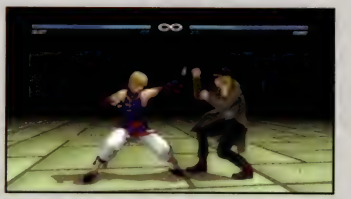
PRIME ATTACKS

Critical Burst

↙ P + K

Eliot's Critical Burst is par for the course compared to most of the other characters. It executes in 20 frames, stuns on normal hit (not a Critical Burst stun), and is -9 (unsafe) if blocked. However, it also has two follow-up attacks, a mid punch and a mid kick, neither of which are safe if blocked. The follow-up attacks mean that an opponent will have to think twice about punishing Eliot if the opponent blocks his Critical Burst.

Safe



↖ P

Arguably Eliot's best new addition in *Dead or Alive 5*, his 9-frame ↖ P allows him to interrupt and beat out characters in situations that he never could in the past. In addition to being one of the fastest attacks in the game at 9 frames, if it's blocked, Eliot is safe at -3, and if it hits, it leaves him at 0 with a slight push back. It also inflicts more damage than most other 9-frame attacks, which means that it will beat out 9-frame jabs when Eliot attacks from 0. Many of Eliot's guard breaks leave him at -3, but with this 9-frame attack, he can still keep his offense going against slower characters.

← P

Eliot's sabaki attack is back in the form of ← P. It executes in 14 frames, leaves him safely at -4 if it's blocked, and stuns on normal hit. All of this is in addition to the sabaki properties of the attack, which allow Eliot to deflect high punches and kicks during the initial animation of the attack. The sabaki portion of the attack is active immediately, but does not last through the entire animation. Use this instead of a tech crouching attack if you anticipate an opponent will use a high attack. The benefit is that if you guess wrong and the opponent simply blocks, Eliot remains safe from punishment.

→ → K

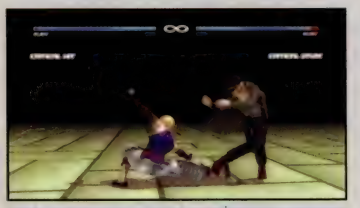
While Eliot's → → K could arguably be used as a whiff punishing attack, it has other uses. The range is decent, but not quite what you would want from a whiff punisher. It executes in 18 frames and leaves Eliot at -7 when blocked. Be sure to fuzzy guard and buffer a throw escape in case an opponent attempts a throw punishment. If it hits, it stuns a standing opponent and places a crouching opponent in an unholdable Sit-Down stun. This allows Eliot to get back-to-back Sit-Down stuns if an opponent fails to Slow Escape after being hit by his ↘ K P. Unfortunately, if the opponent Slow Escapes either Sit-Down stun, nothing is guaranteed to connect.

Frame Advantage

→ → P + K

Unfortunately, Eliot doesn't have much in the way of frame advantage. The only attack that leaves him at frame advantage other than a fully charged ↘ H + K is his → → P + K. It executes in 25 frames and gives Eliot +4 advantage if it's blocked. Combine the +4 advantage Eliot gets from this attack with the fact that he now has a 9-frame attack, and no opponent should be attacking after blocking → → P + K. Use this opportunity to go for a throw or continue to press Eliot's offense with more combo strings. If it connects, the opponent is knocked back or into a wall if one is close enough. It also covers a decent amount of distance, which makes it a good whiff punishing attack.

Crush



↓ H + K

Defense is key for Eliot, and that means relying on his ability to tech crouch under high attacks. His ↓ H + K is one of the best tools for this purpose. It tech crouches under high attacks almost instantly, hits low, stuns on normal hit, and has a mid punch follow-up (↓ H + K P) that launches an opponent if the first attack connects. In addition, the follow-up must be countered if the ↓ H + K connects. It is not possible to Slow Escape and block the follow-up. Use ↓ H + K often to bait an opponent into attempting to counter the follow-up. When an opponent does, free-cancel and use one of Eliot's throws for a high-damage punishment.

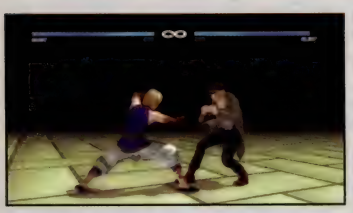
↘ P + K

Eliot's ↘ P + K tech crouches under high attacks early in the animation, stuns on normal hit, and launches on counter hit. Unfortunately, it's unsafe if the opponent blocks (-10), so make sure you only use it as a high crush. It's a decent attack to use as a mix-up with ↓ H + K in case an opponent tries to bait you into using a high crush so he or she can counter the ↓ H + K.

→ K

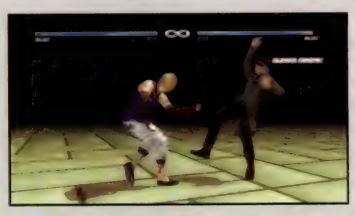
While → K isn't one of Eliot's best tech crouching attacks, it still gets the job done. It tech crouches fairly early in the animation of the attack, but not as early as some of Eliot's other tech crouching attacks. The advantage of 6K is that while it's unsafe (-10) if the opponent blocks, it has two follow-up attacks with → K K and → K ↓ K P (which is the same as ↓ H + K P). If an opponent does not counter, the last hit of → K ↓ K P launches on counter hit. This makes it good counter bait after → K, so pay close attention to the opponent and go for a punishment throw if you see the opponent attempt to counter.

Whiff Punishment



→ → P

Eliot doesn't have a strong whiff punishment game, but → → P isn't bad. It executes in 15 frames, which is fast for a whiff punisher. While it's -13 if blocked, it has a follow-up combo (→ → P → P or → → P ← → P) to stop an opponent from punishing. It also stuns on normal hit, which makes it useful even if it doesn't connect as a counter hit. The follow-up combo → → P ← → P ends in a guard break that leaves Eliot safely at -3.



← → P

Eliot's ← → P is a decent whiff punisher, mainly because it has deceptive range. Even with the deception, the range isn't fantastic, but it reaches far enough to be useful as a close-range whiff punisher. It knocks an opponent back if it hits, and leaves Eliot at -3 if it's blocked. Even if you don't connect it as a whiff punisher, Eliot will remain safe if the attack is blocked.

STRATEGIES

Offensive

Eliot is not as offensive as some players would like to think. You have to be very careful playing offensively as Eliot because he is extremely linear. His only tracking attacks are a few kicks at the end of combos (P P K, ↘ P K, ↙ P P K, etc.). It's very important to rarely finish Eliot's combos if at all. For the most part, the only combo-ending attack in Eliot's arsenal that's safe is his ← → P combo ender. If you end a combo with almost anything else, you'll be asking for punishment.

Your best course of action is to use Eliot's ↘ P to keep the opponent at bay with its speed. Once the opponent knows not to attack, use Eliot's long combo strings (many of his attacks lead directly into his P combo series, including ↘ P P, → P, and → → P), free-canceling at varied points throughout the combos. When you free-cancel, transition directly into one of Eliot's throws, or start a new combo.

Any time you use an attack that leaves Eliot safe, but at disadvantage (-3 for example), try to predict how the opponent will react and use a parry to stay on the offensive. Eliot's sabaki attack (↘ P) also works well in this situation if you predict the opponent will use a high attack. It's not easy to stay on the offensive with Eliot, but it can be done if you anticipate your opponent well.

A new addition for Eliot in *Dead or Alive 5* is his 10-hit combo (P + K P P + K P K P P P P + K P). The first three attacks are mid punches, followed by two high attacks, then a mid punch that bounces the opponent off the ground for a juggle (or the rest of the combo). At first glance, you

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may think this combo is useless due to the fact that there are no low attacks and nothing tracks. However, because Eliot attacks so fast during the combo, if an opponent tries to side step, the next hit will realign and hit him or her during the recovery of the side step. Under most circumstances, a smart opponent will try to use a tech crouching attack to duck under the two high attacks that come up after the first three hits. In order to do so, the opponent must use an attack that tech crouches almost immediately. If there's any delay at the start of the attack, Eliot will hit them.

While the full 10-hit combo is fun, the real benefit is the ability to free-cancel and mix in throws and other attacks. Free-cancel at varying points throughout the string to keep opponents guessing and make them fear trying to counter during the 10-hit combo. It's not a flawless plan, and it requires good anticipation of the opponent, but it helps Eliot's lacking offense nonetheless.

TIP **Eliot has multiple combo strings that end with ⇦ ⇨ P. This attack can be tricky because you must press ⇨ and P at the same time. If you don't, the ⇨ P alternate string ender will execute instead, which does not have the same guard break properties as ⇦ ⇨ P.**

Defensive

Defense is where Eliot shines, but it still takes someone skilled in anticipating an opponent to really take Eliot to the top. His high and mid parries should be the focus of your defense. The high parry (↗ A) covers all high attacks, while the mid parry (↘ A) covers all mid attacks. Both parries allow Eliot to follow with a guaranteed ↘ ↘ P to launch the opponent for a juggle. In most cases, this gives Eliot more damage from his parries than most characters get from their counters. In addition, Eliot doesn't have to worry about differentiating between a mid punch and a mid kick. If you anticipate a mid attack, use the mid parry and it will take care of punches and kicks.

Eliot's sabaki attack (↘ P) is another great defensive tool. It deflects all high attacks early in the animation and continues into a safe attack that stuns on normal hit. Eliot can be thrown during the active frames of the sabaki (early in the animation) and it will get a hi counter damage modifier as if Eliot were using a counter. If the opponent does not attack, however, Eliot is not left vulnerable like he would be using a parry or counter in the same situation. Instead, the attack executes in full and he's left safely at -4.

Rounding out Eliot's defense is his 9-frame palm, ↘ P. While most would consider this an offensive technique, having a 9-frame attack comes in handy on the defensive end as well. When Eliot is at a slight disadvantage (-3), if an opponent attacks with anything other than a fast high attack, in most cases ↘ P will beat them out. There are a few exceptions, such as characters that have unusually fast 11-frame mid attacks, but for the most part, using a 9-frame attack at -3 is not a bad idea. In addition, any time an opponent has a slight advantage or tries to reset the situation using an attack that leaves them at 0, Eliot's 9-frame palm can help shift the momentum in his favor. It forces opponents to use their fastest attack instead of going with a slower attack that may give them frame advantage or put them in a better position.

Wall

Many of Eliot's attacks send an opponent flying into a wall. While this gives him a fair amount of wall damage, it also makes it difficult to form a proper offense when an opponent's back is to the wall. Go into Training Mode and test out your favorite combos with an opponent's back to the wall. Many of them will be cut off early on by a wall hit. It's important to know this so that you know when to stop your combo (as soon as the wall hit occurs) and start a juggle. A lot of Eliot's attacks knock an opponent back a great distance, so it won't be uncommon to find the battle moving toward the wall at a rapid pace, especially if Eliot is winning.

Throws

Eliot's two main throws are his ↙ T and ↘ T. It's important for Eliot to free-cancel out of his combos and go for throws to punish counters and prevent opponents from sidestepping too much. ↙ T launches an opponent into the air for a juggle, while ↘ T gives Eliot +10 frame advantage to continue his offense. Follow ↘ T with another throw (preferably ↙ T or another ↘ T), or start one of Eliot's long combo strings.

In addition to those two throws, Eliot also has ↘ T, which changes positions with his opponent (very effective near a wall), and his ↓ T low throw that gives him +5 frame advantage. Any time Eliot's back is to the wall, ↘ T is one of his best options to escape the potentially dangerous situation. Treat ↓ T like a low throw version of ↘ T and follow it with another throw, or one of his combo strings.

COMBOS

	STUN OPPONENT
EXTEND	P, ↘ K, ↘ P, ↓ K, ⇨ P
UNHOLDABLE	↘ K P
CRITICAL BURST	↙ P + K
LAUNCHER	↘ ↘ P, ↘ P + K, ↑ K
JUGGLE	P P P ↘ P P P P P ↘ P ◦ ↘ P P P P

TIP **To connect Eliot's ↘ P in a juggle, tap ↓ K and then hold ↘ and press P. With proper timing the ↘ P should execute instantly.**

THROW COMBOS

THROW	↙ T ◦ ⇨ K ◦ ↘ P ◦ ↘ P ◦ ↘ P P P P

NOTE **In order to get both ↘ P attacks to connect and finish the juggle, you must hit the ⇨ K at the maximum possible height. The timing is a little easier if the opponent is close to a wall.**

FRAME DATA AND MOVE LIST

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	10(2)13	10	High Punch	-1	-1	1	Cr(36~28)
-	P,P	(HH)	11(2)16	10	High Punch			0	Cr(33~25)
Hoken	P,P,P	(HH)M	19(2)25	27	Mid Punch	-15	KB	KB	KB
Konpo-Hoken	P,P,F+P	(HH)M	21(2)37	35	Mid Punch	GB(-3)	KB	KB	KB
Jakei	P,P,↓+P	(HH)L	22(2)20	15	Low Punch	-10	-5	Cr(29~21)	Cr(29~21)
Senpu-Tai	P,P,K	(HH)H	14(4)28	30	High Kick	-13	KB	KB	KB
-	P,F+P	HM	13(2)22	18	Mid Punch	-7	-1	Cr(26~18)	Cr(26~18)
Yoyo-Kaito	P,F+P,P	HMH	17(2)22	20	High Punch	-12	Cr(27~19)	Cr(27~19)	Cr(27~19)
Hekiken	F+P (Leads into P,P)	M	14(3)23	18	Mid Punch	-12	-11	Cr(24~16)	Cr(24~16)
-	F+P (Leads to F+P)	M	15(3)27	22	Mid Punch	-13	Cr(21~13)	Cr(21~13)	Cr(21~13)
Yoho-Hoken	F,F,P,F,P	MM	17(2)25	27	Mid Punch	-12	KB	KB	KB
Yokon-Hoken	F,F,P,F,F+P	MM	21(2)37	35	Mid Punch	GB(-3)	KB	KB	KB
-	F+P	M	15(2)25	18	Mid Punch	-9	-3	Cr(23~15)	Cr(23~15)
Tenshin-Oken	4PP (Leads into 6P)	MH	20(2)26	15	High Punch	-8	-8	Cr(23~15)	Cr(23~15)
Kosentai	F+P,K	MM	20(3)25	30	Mid Kick	-12	KB	KB	KB
Tosho-Enshi	F,P,↓,K	ML	18(3)27	25	Low Kick	-11	-4	Cr(21~13)	Cr(21~13)
Hanpo-Hoken	F,F+P	M	21(2)37	35	Mid Punch	GB(-3)	KB	KB	KB
Ryukei-Kishiki	↑,P	H	15(2)17	15	High Punch		Cr(43~33)	Cr(43~33)	Cr(43~33)
Oken	F,P (Leads into F+P)	H	15(2)25	15	High Punch	-7	-1	Cr(24~16)	Cr(24~16)
Sunsho	↘,P	H	9(2)25	16	High Punch	-3	Cr(0~-4)	Cr(34~24)	Cr(34~24)
-	↑,P	L	15(2)20	5	Low Punch	-4	0	Cr(9~5)	Cr(9~5)
-	↘,P	M	15(3)21	18	Mid Punch	-9	-3	Cr(38~28)	Cr(38~28)
Ryoin-Sho, Hekiken	↘,P,P	MM	20(3)22	18	Mid Punch	-11	-11	Cr(26~18)	Cr(26~18)
-	↘,P,K	ML	23(2)28	20	Low Kick	-11	-8	Cr(21~13)	Cr(21~13)
Ryoin-Sho, Enshi-Shosui	↘,P,K,P	MLM	21(4)22	20	Mid Punch	-12	Cr(36~26)	LNC	LNC
Choryo	↘,P	M	13(4)22	17	Mid Punch	-9	Cr(36~26)	LNC	LNC
-	↘,↘,P	(H+M)	18(3)26	25	HP+MK	-15	LNC	LNC	LNC
Yosoku	↘,↘,P,↓,P	(H+M)M	22(3)29	30	Mid Punch	-12	KND	KND	KND
-	↙,P	L	17(2)32	10	Low Punch	-19	-18	Cr(17~9)	Cr(17~9)
-	↙,P,P	LM	15(2)25	18	Mid Punch	-9	-7	Cr(23~15)	Cr(23~15)
Kinkei-Tenshin-Oken	↑,P,P,P (Leads into 6P)	LMH	22(2)26	15	High Punch	-8	-8	Cr(23~15)	Cr(23~15)
Kinkei-Kosentai	↙,P,P,K	LMM	22(3)25	30	Mid Kick	-12	KB	KB	KB
Kinkei-Enshi	↙,P,F,↓,K	LML	20(3)27	25	Low Kick	-11	-4	Cr(21~13)	Cr(21~13)
Yukei	↓,P	H	24(3)41	40	High Punch	GB(-8)	KB	KB	KB
Taikei	←,P (Parries high strikes)	M	3(10)13(2)25	24	Mid Punch	-4	Cr(4~0)	CLP	CLP
-	K	H	13(3)26	20	High Kick	-10	Cr(-1~-5)	Cr(22~14)	Cr(22~14)
Fukushin-Tansho	K,↓,P	HL	19(2)26	15	Low Punch	-10	-9	Cr(23~15)	Cr(23~15)
Gaihai-Tai	K,K	HH	24(2)34	30	High Kick	-4	KB	KB	KB
-	F,K	M	21(3)20	20	Mid Kick	-10	Cr(19~13)	Cr(19~13)	Cr(19~13)
Enshi-Sansen-Kyaku	F,K,K	MH	25(4)26	30	High Kick	-9	KB	KB	KB
-	F,K,↓,K	ML	21(2)28	20	Low Kick	-12	-8	Cr(21~13)	Cr(21~13)
Enshi-Santen, Entai-Sho	F,K,↓,K,P	MLM	22(4)22	20	Mid Punch	-12	Cr(36~26)	LNC	LNC
Yakuho-Sokudan-Tai	F,F,K	M	18(2)30	24	Mid Kick	-7	Cr(19~11)	CLP	CLP
Sokushu-Tai	↑,K	M	18(4)24	24	Mid Kick	-12	Cr(34~24)	LNC	LNC
-	↗,K	H	13(3)26	23	High Kick	-15	Cr(7~2)	LNC	LNC
Renkan-Tai	↗,K,K	(HH)	14(3)21	20	High Kick	-16	Cr(38~28)	LNC	LNC
Sansei-Soshu	↗,K	M	16(3)41	35	Mid Kick	-30	LNC	LNC	LNC
-	↓,K	L	15(2)22	12	Low Kick	-4	-4	Cr(22~15)	Cr(22~15)
-	↗,K	M	14(2)24	20	Mid Kick	-8	Cr(5~1)	Cr(25~17)	Cr(25~17)
Tokyaku, Yosoku	↘,K,P	MM	22(3)25	20	Mid Punch	-9	3	Cr(23~15)	Cr(23~15)
Shichi-Sun-Tai	↗,K	L	18(2)22	15	Low Kick	-9	-7	Cr(27~19)	Cr(27~19)
Toku-Koto-Tai	↓,K	H	27(7)36	52	Jumping High Kick	GB(-7)	KB	KB	KB
-	P+K	M	18(3)25	20	Mid Punch	-9	-4	Cr(23~15)	Cr(23~15)
-	P+K,P (Leads into P,P)	MM	23(3)27	22	Mid Punch	-13	Cr(1~-3)	Cr(21~13)	Cr(21~13)
Choho-Hoken	P+K,P,F+K	MMM	21(2)25	27	Mid Punch	-12	KB	KB	KB
Chokon-Hoken	P+K,P,F+K,F,P	MMM	22(2)37	35	Mid Punch	GB(-3)	KB	KB	KB
-	P+K,P,P,P+K	MMM	20(3)23	15	Mid Punch	-12	-11	Cr(24~16)	Cr(24~16)
-	P+K,P,P+K,P	MMMH	20(2)25	15	High Punch	-15	Cr(35~25)	Cr(35~25)	Cr(35~25)
-	P+K,P,P+K,P,K	MMMHH	20(3)26	18	High Kick	-10	Cr(-1~-5)	Cr(22~14)	Cr(22~14)
-	P+K,P,P+K,P,K,↓,P	MMMHHL	19(2)26	15	Low Punch	-10	-9	Cr(23~15)	Cr(23~15)
-	P+K,P,P+K,P,K,P	MMMHHM	26(3)29	18	Mid Punch	-16	BNC	BNC	BNC
-	P+K,P,P+K,P,K,P,P	MMMHHMM	29(2)25	15	Mid Punch	-11	-11	Cr(24~16)	Cr(24~16)
-	P+K,P,P+K,P,K,P,K,P,P,P	MMMHHMMM	21(2)25	15	Mid Punch	-11	-11	Cr(24~16)	Cr(24~16)
-	P+K,P,P+K,P,K,P,K,P,P,P+K	MMMHHMMMM	21(2)25	15	Mid Kick	-15	Cr(4~0)	Cr(24~16)	Cr(24~16)
Gogyon-Renkan-Ken	P+K,P,P+K,P,K,P,K,P,P,P,P+K,P	MMMHHMMMM	19(3)30	25	Mid Punch	-12	KB	KB	KB
-	P+K,P,P+K,P,K,P,K,P,P,P,P+K,F,F,P	MMMHHMMMMM	21(2)37	35	Mid Punch	GB(-3)	KB	KB	KB
Hakkaku-Jakei	P+K,↓,P	ML	22(2)20	15	Low Punch	-9	-4	Cr(29~21)	Cr(29~21)
Koboku	F,P+K	M	17(3)21	28	Mid Punch	-8	Cr(27~19)	Cr(27~19)	CLP
Yakuho-Hoken	F,F,P+K	M	25(2)30	40	Mid Punch	GB(4)	KB	KB	KB
Chikukei-Hoken	F,F,P+K	M	30(2)36	28	Mid Punch	-10	KB	KB	KB
Hoheki-Soyoku-Mokinsho	F,F,P+K	M	39~59(2)36	80	Mid Punch	GB	PB	PB	PB
-	↓,F,P+K	(H+M)	17(2)25	20+10	HP+MK	-8	Cr(4~0)	Cr(24~16)	Cr(24~16)
Kokko-Nyudo	↓,P+K,P	(H+M)M	19(3)30	27	Mid Punch	-12	KB	KB	KB
Kinkei-Hogyo	↓,P+K,P+K	(H+M)H	18(2)23	20	High Punch	-12	Cr(37~27)	LNC	LNC
Kokko-Shutsudo	↓,P+K,F,F,P	MM	22(2)37	35	Mid Punch	GB(-3)	KB	KB	KB
Enshi-Ryoin-Sho	↘,P+K	M	20(4)23	24	Mid Punch	-10	Cr(35~25)	LNC	LNC
Keppo-Bakei	↙,P+K	M	20(2)25	24	Mid Punch	-9	Cr(24~16)	Cr(24~16)	CB
Sobun-Sho	↙,P+K,P	MM	23(3)28	24	Mid Punch	-12	KND	BNC	BNC

Unholdable, Semi-Safe, Unsafe, Safe

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr[11~8)	Cr[11~8)	-	-	-	-
-	-	-	Cr[8~5)	Cr[8~5)	-	-	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
4	Cr[29~21)	Cr[29~21)	Cr[9~5)	Cr[9~5)	Cr[9~5)	Cr[9~5)	-	-
-	-	-	KB	KB	-	-	Yes	-
Cr[19~12)	Cr[26~18)	Cr[26~18)	Cr[18~12)	Cr[18~12)	Cr[18~12)	Cr[18~12)	-	BT
-	-	-	Cr[27~19)	Cr[27~19)	-	-	-	-
Cr[17~10)	Cr[24~16)	Cr[24~16)	Cr[16~10)	Cr[16~10)	Cr[16~10)	Cr[16~10)	-	-
Cr[21~13)	Cr[21~13)	Cr[21~13)	Cr[12~6)	Cr[12~6)	Cr[12~6)	Cr[12~6)	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
Cr[16~9)	Cr[23~15)	Cr[23~15)	Cr[15~9)	Cr[15~9)	Cr[15~9)	Cr[15~9)	-	BT
-	-	-	Cr[23~15)	Cr[23~15)	-	-	-	-
KB	KB	KB	KB	KB	KB	KB	Yes	-
4	Cr[21~13)	Cr[21~13)	Cr[1~-3)	Cr[31~21)	Cr[1~-3)	Cr[31~21)	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
-	-	-	LNC	LNC	-	-	-	-
-	-	-	Cr[24~16)	Cr[24~16)	-	-	-	-
-	-	-	Cr[23~15)	Cr[23~15)	-	-	-	-
0	Cr[9~5)	Cr[9~5)	Cr[9~5)	Cr[9~5)	Cr[9~5)	Cr[9~5)	-	-
Cr[38~28)	Cr[38~28)	Cr[38~28)	Cr[18~12)	Cr[18~12)	Cr[18~12)	Cr[18~12)	-	-
-11	Cr[26~18)	Cr[26~18)	Cr[17~11)	Cr[17~11)	Cr[17~11)	Cr[17~11)	-	-
-8	Cr[21~13)	Cr[21~13)	Cr[1~-3)	Cr[1~-3)	Cr[1~-3)	Cr[1~-3)	-	-
Cr[36~26)	LNC	LNC	LNC	LNC	LNC	LNC	-	-
Cr[36~26)	LNC	LNC	LNC	LNC	LNC	LNC	-	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
KND	KND	KND	KND	KND	KND	KND	-	-
-18	Cr[17~9)	Cr[17~9)	Cr[-3~-7)	Cr[-3~-7)	Cr[-3~-7)	Cr[-3~-7)	-	-
Cr[16~9)	Cr[23~15)	Cr[23~15)	Cr[15~9)	Cr[15~9)	Cr[15~9)	Cr[15~9)	-	BT
-	-	-	Cr[23~15)	Cr[23~15)	-	-	-	-
KB	KB	KB	KB	KB	KB	KB	Yes	-
-4	Cr[21~13)	Cr[21~13)	Cr[1~-3)	Cr[31~21)	Cr[1~-3)	Cr[31~21)	-	-
-	-	-	KB	KB	-	-	-	-
Cr[24~16)	CLP	CLP	KND	KND	KND	KND	-	-
-	-	-	Cr[22~14)	Cr[22~14)	-	-	-	-
-9	Cr[23~15)	Cr[23~15)	Cr[3~-1)	Cr[3~-1)	Cr[3~-1)	Cr[3~-1)	-	-
-	-	-	KB	KB	-	-	Yes	-
Cr[19~13)	Cr[19~13)	Cr[19~13)	Cr[19~13)	Cr[19~13)	Cr[19~13)	Cr[19~13)	-	-
-	-	-	KB	KB	-	-	Yes	-
-8	Cr[21~13)	Cr[21~13)	Cr[1~-3)	Cr[1~-3)	Cr[1~-3)	Cr[1~-3)	-	-
Cr[36~26)	LNC	LNC	LNC	LNC	LNC	LNC	-	-
Cr[24~15)	Cr[24~15)	Cr[24~15)	KND	KND	KND	KND	-	-
Cr[34~24)	LNC	LNC	LNC	LNC	LNC	LNC	-	-
-	-	-	LNC	LNC	-	-	-	-
-	-	-	LNC	LNC	-	-	-	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
3	Cr[22~15)	Cr[22~15)	Cr[7~3)	Cr[37~27)	Cr[7~3)	Cr[37~27)	-	-
Cr[17~10)	Cr[25~17)	Cr[25~17)	Cr[16~10)	Cr[16~10)	Cr[16~10)	Cr[16~10)	-	-
3	Cr[23~15)	Cr[23~15)	Cr[28~19)	Cr[28~19)	Cr[28~19)	Cr[28~19)	-	-
-7	Cr[27~19)	Cr[27~19)	Cr[7~3)	Cr[7~3)	Cr[7~3)	Cr[7~3)	-	-
-	-	-	KB	KB	-	-	-	-
-4	Cr[23~15)	Cr[23~15)	Cr[28~19)	Cr[28~19)	Cr[28~19)	Cr[28~19)	-	-
Cr[1~-3)	Cr[21~13)	Cr[21~13)	Cr[12~6)	Cr[12~6)	Cr[12~6)	Cr[12~6)	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
Cr[17~10)	Cr[24~16)	Cr[24~16)	Cr[16~10)	Cr[16~10)	Cr[16~10)	Cr[16~10)	-	-
-	-	-	LNC	LNC	-	-	-	-
-	-	-	Cr[22~14)	Cr[22~14)	-	-	-	-
-9	Cr[23~15)	Cr[23~15)	Cr[3~-1)	Cr[3~-1)	Cr[3~-1)	Cr[3~-1)	-	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	-	-
-11	Cr[24~16)	Cr[24~16)	Cr[15~9)	Cr[15~9)	Cr[15~9)	Cr[15~9)	-	-
-11	Cr[24~16)	Cr[24~16)	Cr[15~9)	Cr[15~9)	Cr[15~9)	Cr[15~9)	-	-
-	-	-	Cr[15~9)	Cr[15~9)	-	-	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
5	Cr[29~21)	Cr[29~21)	Cr[9~5)	Cr[9~5)	Cr[9~5)	Cr[9~5)	-	-
Cr[27~19)	Cr[27~19)	CLP	Cr[32~23)	Cr[32~23)	Cr[32~23)	Cr[32~23)	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
PB	PB	PB	PB	PB	PB	PB	-	-
Cr[16~9)	Cr[24~16)	Cr[24~16)	Cr[15~9)	Cr[15~9)	Cr[15~9)	Cr[15~9)	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
-	-	-	LNC	LNC	-	-	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
Cr[35~25)	LNC	LNC	LNC	LNC	LNC	LNC	-	-
Cr[24~16)	Cr[24~16)	CB	Cr[15~9)	Cr[15~9)	Cr[15~9)	Cr[15~9)	-	-
KND	BNC	BNC	BNC	BNC	BNC	BNC	-	-

Move List (continued)

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
Keppo-Sokutai	↙ P + K K	MM	20(4)27	24	Mid Kick	-12	Cr(31~21)	LNC	LNC
Senpu-Kyaku	H + K	H	16(4)27	25	Jumping High Kick	-12	Cr(20~12)	Cr(20~12)	Cr(20~12)
Soku-Senpu-Kyaku	→ H + K	MM	22(2)7(2)13	15+25	Mid Kick	-4	KND	KND	KND
Chikukei-Senpu-Kyaku	← H + K	H	46~86(5)32	40~60	High Kick	GB	KB	KB	KB
-	↓ H + K	L	23(2)28	20	Low Kick	-11	Cr(1~-3)	Cr(21~13)	Cr(21~13)
Enshi-Shosui	↓ H + K P	LM	22(4)22	20	Mid Punch	-12	Cr(36~26)	LNC	LNC

Back-Turned

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P + K P P + K P K P	MMMHHM	26(3)29	18	Mid Punch	-16	BNC	BNC	BNC
-	P + K P P + K P K P P	MMMHHMM	29(2)25	15	Mid Punch	-11	-11	Cr(24~16)	Cr(24~16)
-	P + K P P + K P K P P P	MMMHHMMM	21(2)25	15	Mid Punch	-11	-11	Cr(24~16)	Cr(24~16)
-	P + K P P + K P K P P P P + K	MMMHHMMMM	21(2)25	15	Mid Kick	-15	Cr(4~0)	Cr(24~16)	Cr(24~16)
Gogyon-Renkan-Ken	P + K P P + K P K P P P P + K P	MMMHHHMMMMM	19(3)30	25	Mid Punch	-12	KB	KB	KB
-	P + K P P + K P K P P P P + K ← → P	MMMHHHMMMMM	21(2)37	35	Mid Punch	GB(-3)	KB	KB	KB
Hakkaku-Jakei	P + K ↓ P	ML	22(2)20	15	Low Punch	-9	-8	Cr(29~21)	Cr(29~21)
Koboku	→ P + K	M	17(3)21	28	Mid Punch	-8	Cr(27~19)	Cr(27~19)	CLP
Yakuho-Hoken	→ → P + K	M	25(2)30	40	Mid Punch	GB(4)	KB	KB	KB
Chikukei-Hoken	← P + K	M	30(2)36	28	Mid Punch	-10	KB	KB	KB
Hoheki-Soyoku-Mokinsho	→ H + K	M	39~59(2)36	80	Mid Punch	GB	PB	PB	PB
-	↓ P + K	(H+M)	17(2)25	20+10	HP+MK	-9	Cr(4~0)	Cr(24~16)	Cr(24~16)
Kokko-Nyudo	↓ P + K P	(H+M)M	19(3)30	27	Mid Punch	-12	KB	KB	KB
Kinkei-Hogyo	↓ P + K P + K	(H+M)H	18(2)23	20	High Punch	-12	Cr(37~27)	LNC	LNC
Kokko-Shutsudo	↓ P + K ← → P	MM	22(2)37	35	Mid Punch	GB(-3)	KB	KB	KB
Enshi-Ryoin-Sho	↘ P + K	M	20(4)23	24	Mid Punch	-10	Cr(35~25)	LNC	LNC
Keppo-Bakei	↙ P + K	M	20(2)25	24	Mid Punch	-9	Cr(24~16)	Cr(24~16)	CB
Sobun-Sho	↙ P + K P	MM	23(3)28	24	Mid Punch	-12	KND	BNC	BNC
Keppo-Sokutai	↙ P + K K	MM	20(4)27	24	Mid Kick	-12	Cr(31~21)	LNC	LNC
Senpu-Kyaku	H + K	H	16(4)27	25	Jumping High Kick	-12	Cr(20~12)	Cr(20~12)	Cr(20~12)
Soku-Senpu-Kyaku	→ H + K	MM	22(2)7(2)13	15+25	Mid Kick	-4	KND	KND	KND
Chikukei-Senpu-Kyaku	← H + K	H	46~86(5)32	40~60	High Kick	GB	KB	KB	KB
-	↓ H + K	L	23(2)28	20	Low Kick	-11	Cr(1~-3)	Cr(21~13)	Cr(21~13)
Enshi-Shosui	↓ H + K P	LM	22(4)22	20	Mid Punch	-12	Cr(36~26)	LNC	LNC

Unholdable, Semi-Safe, Unsafe, Safe

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(31~21)	LNC	LNC	LNC	LNC	LNC	LNC	-	-
-	-	-	KB	KB	-	-	Yes	-
KND	KND	KND	KND	KND	KND	KND	-	-
-	-	-	KB	KB	-	-	Yes	-
Cr(1~3)	Cr(21~13)	Cr(21~13)	Cr(1~3)	Cr(1~3)	Cr(1~3)	Cr(1~3)	-	-
Cr(36~26)	LNC	LNC	LNC	LNC	LNC	LNC	-	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
BNC	BNC	BNC	BNC	BNC	BNC	BNC	-	-
-11	Cr(24~16)	Cr(24~16)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	-	-
-11	Cr(24~16)	Cr(24~16)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	-	-
-	-	-	Cr(15~9)	Cr(15~9)	-	-	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
[redacted]	Cr(29~21)	Cr(29~21)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	-	-
Cr(27~19)	Cr(27~19)	CLP	Cr(32~23)	Cr(32~23)	Cr(32~23)	Cr(32~23)	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
PB	PB	PB	PB	PB	PB	PB	-	-
Cr(16~9)	Cr(24~16)	Cr(24~16)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
-	-	-	LNC	LNC	-	-	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
Cr(35~25)	LNC	LNC	LNC	LNC	LNC	LNC	-	-
Cr(24~16)	Cr(24~16)	CB	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	-	-
KND	BNC	BNC	BNC	BNC	BNC	BNC	-	-
Cr(31~21)	LNC	LNC	LNC	LNC	LNC	LNC	-	-
-	-	-	KB	KB	-	-	Yes	-
KND	KND	KND	KND	KND	KND	KND	-	-
-	-	-	KB	KB	-	-	Yes	-
Cr(1~3)	Cr(21~13)	Cr(21~13)	Cr(1~3)	Cr(1~3)	Cr(1~3)	Cr(1~3)	-	-
Cr(36~26)	LNC	LNC	LNC	LNC	LNC	LNC	-	-

Throws

Name	Notation	Height	Execution	Damage	Advantage on Hit
Ryukei-Sho	T	H	5(2)23	38	-
-	⇨ T	H	7(2)24	38	0
Soto-Sho	T (Combo Throw 1)	Combo Throw	-	20	-
Enkei-Haitosha	⇦ T	H	10(2)25	48	-
Enshi-Choto-Sui	⇦ T (Back to the wall)	Wall	10(2)25	20+38	-
Fuhai-Kakyo	⇨ ⇨ T	H	10(2)25	12+40	-
Moko-Hozan	⇨ ⇨ T (Facing the wall)	Wall	10(2)25	22+40	-
Dakei-Unshin-Sho	⇗ T	H	12(2)26	25+15	-
Enko-Hakan	⇖ T	H	12(2)26	15+15+15	10
Enko-Kakyaku	T (To opponent's back)	H	5(2)23	20+33	-
Ribyo-Joju	⇊ T (Crouching opponent)	L	5(2)22	15+15+15	5
Yokei	⇗ T (Crouching opponent)	L	7(2)20	50	-
Haiko-Yokei	⇊ T (To crouching opponent's back)	L	5(2)22	58	-

Tag Throws

Name	Notation	Partner	Height/Type	Execution	Damage
-	T	Brad Wong	H	5(2)23	20+20+30
-	T	Leifang	H	5(2)23	70
-	T	Gen Fu	H	5(2)23	20+20+30
-	T	Other	H	Varies Per Partner	55

Wake-Up Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While on the ground, K	M	35(4)18	20	Mid Kick	-6	Cr(21~14)	Cr(28~20)	Cr(28~20)
-	While on the ground, ⇊ K	L	34(4)18	20	Low Kick	-10	Cr(21~14)	Cr(24~17)	Cr(24~17)
Kakuna-Kiho-Ken	While on the ground, P ⇊ K	M	48(3)56	35	Mid Punch	GB(-23)	KB	KB	KB

Side Step Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
Sokuho-Oken	Sidestep P	H	26(2)26	15	High Punch	-5	Cr(34~24)	Cr(34~24)	Cr(34~24)
Sokuho-Shutai	Sidestep K	M	29(4)24	24	Mid Kick	-12	Cr(34~24)	LNC	LNC

Partition Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While Jumping, P	M	40(8)8	15	Jumping Mid Punch	GB	Cr(35~27)	Cr(35~27)	Cr(35~27)
-	While Jumping, K	M	37(8)20	30	Jumping Mid Kick	GB	KB	KB	KB
-	While Landing, P	M	49(3)27	22	Mid Punch	-13	Cr(21~13)	Cr(21~13)	Cr(21~13)
-									
-	While Landing, P ⇨ P	MM	17(2)25	27	Mid Punch	-12	KB	KB	KB
-	While Landing, K	L	58(2)28	20	Low Kick	-11	Cr(1~-3)	Cr(21~13)	Cr(21~13)
-	While Landing, K P	LM	22(4)22	20	Mid Punch	-12	Cr(36~26)	LNC	LNC
-	While Jumping, T	H	34(2)28	48	-	-	-	-	-
-	While Landing, T	H	42(2)24	48	-	-	-	-	-

Special Moves

Name	Notation	Height	Execution	Attack Type	Damage
Taunt: Quit fooling around	⇦ ⇨ ⇦ K ⇊ P ⇊ K		100	-	
Taunt: Kakka-Tanto	⇨ ⇦ ⇨ K ⇊ P ⇊ K		90	-	
Taunt: Let's Fight!	⇨ ⇨ K ⇊ P ⇊ K		150	-	

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Holds

Name	Notation	Height/Type	Execution	Damage	Advantage on Hit
Rokugo-Enkei	↖ H	H/P	0(18)12	50	-
Taikei-Ryosho	↖ H	H/K	0(18)12	50	-
Gyokukai-Ho	← H	M/P	0(18)12	40	10
Yujiko	→ H	M/K	0(18)12	40	10
Jakei-Akuda	↙ H	L/P	0(18)12	50	-
Jakei-Shoda	↙ H	L/K	0(18)12	50	-
Dakei-Tosen	← H	Jumping P	0(18)12	55	-
Keikei-Tosen	→ H	Jumping K	0(18)12	55	-
Shidon-Shu	↗ H	H/P	0(18)12	0	20
Shidon-Shu	↗ H	H/K	0(18)12	0	20
Shidon-Shu	↘ H	M/P	0(18)12	0	20
Shidon-Shu	↘ H	M/K	0(18)12	0	20

Down Attacks

Name	Notation	Height/Type	Execution	Damage
Chikei	↓ P	Grounded	19(2)32	10
Ryukei-Rakushiki	↑ P ↓ K	Grounded	34(58)1	18

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	Cr(21~14)	Cr(28~20)	Cr(28~20)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Yes	-
	Cr(21~14)	Cr(24~17)	Cr(24~17)	KND	KND	KND	KND	Yes	-
	KB	KB	KB	KB	KB	KB	KB	-	-

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	-	-	-	LNC	LNC	-	-	-	-
	Cr(34~24)	LNC	LNC	LNC	LNC	LNC	LNC	-	-

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	Cr(35~27)	Cr(35~27)	Cr(35~27)	Cr(35~27)	Cr(35~27)	Cr(35~27)	Cr(35~27)	-	-
	KB	KB	KB	KB	KB	KB	KB	-	-
	Cr(21~13)	Cr(21~13)	Cr(21~13)	Cr(12~6)	Cr(12~6)	Cr(12~6)	Cr(12~6)	-	-
								-	-
	KB	KB	KB	KB	KB	KB	KB	-	-
	Cr(1~-3)	Cr(21~13)	Cr(21~13)	Cr(1~-3)	Cr(1~-3)	Cr(1~-3)	Cr(1~-3)	-	-
	Cr(36~26)	LNC	LNC	LNC	LNC	LNC	LNC	-	-
	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-

GEN FU

Bio

COUNTRY
China

GENDER
Male

BIRTH DATE
January 4

AGE
67

BLOOD TYPE
A

HEIGHT/WEIGHT
170 cm/78 kg

BODY SIZE
B96 W102 H99 cm

FIGHTING STYLE
Xinyi Liuhe Quan

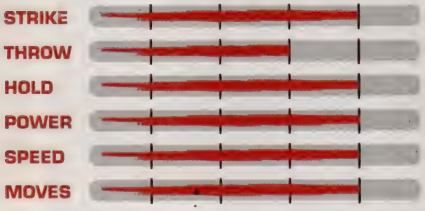
OCCUPATION
Antiquarian Bookshop Owner

FAVORITE FOOD
Mabo Tofu

HOBBIES
India Ink Painting

Gen Fu is an old mentor who was once considered to be a fighting legend. After earning enough money to pay for his granddaughter's medical treatment, he agreed to take Eliot on as an apprentice. Until, one day, he sends him off on a journey of self-improvement...

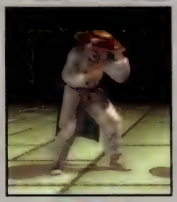
Rating



Overview

Gen Fu hasn't changed much over the last few years. He is still the powerhouse he was in *Dead or Alive 4*, and while his pupil Eliot has improved, Gen Fu has made sure he stays ahead of the game. He has quite a few techniques that either tech crouch under high attacks or tech jump over low attacks. He also has good throws, enough frame advantage to apply significant offensive pressure, solid damage output, and plenty of guaranteed damage situations. He should be played at close range, but he has the tools to fight at almost any distance.

Costumes


Costume 1

Costume 2

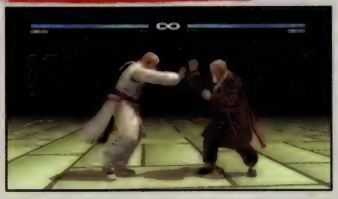
PRIME ATTACKS

Critical Burst

↘ P + K

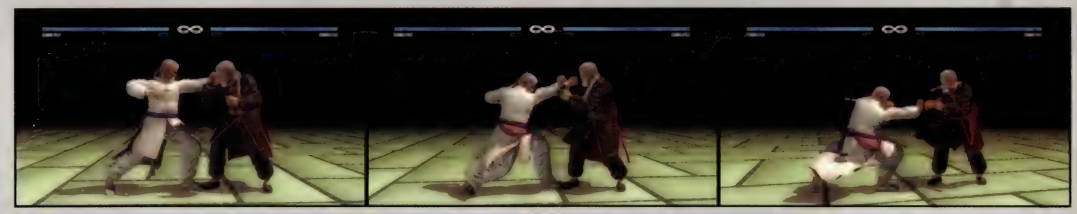
For the most part, Gen Fu's Critical Burst isn't all that different from most other characters' Critical Burst attacks. It executes in 20 frames, stuns on normal hit, and leaves Gen Fu at -8. However, if you use Gen Fu's Critical Burst at maximum range, it becomes -7 on block, making it safe. You'll still need to fuzzy guard and buffer a throw escape in case an opponent tries to punish with a throw, but it's safe nonetheless. You shouldn't be using this much unless it's going to result in a Critical Burst stun, but if you want to use it elsewhere in Gen Fu's offense, just make sure you're using it at maximum range to stay safe.

Safe



← P + K

Gen Fu has quite a few very good attacks in his arsenal, but ← P + K may be one of the best. It executes in 18 frames, but during the animation Gen Fu sways back slightly. It's just enough to avoid short range attacks such as jabs. If it's blocked, Gen Fu is at -4 or -3, depending on distance. At close range he's usually at -4, but move away just slightly and he's almost always at -3. The nice thing about ← P + K is that it stuns on normal hit, but on counter hit the opponent is placed in an unholdable Faint stun. An opponent can't immediately counter out of the stun this attack inflicts on normal hit, but it's not long enough to get a guaranteed attack. The Faint stun that results from a counter hit guarantees almost any attack you would want to follow-up with, and the opponent cannot counter. Your best bet is to use one of Gen Fu's launching attacks, such as ↑ P or ↘ P, then follow with a juggle.



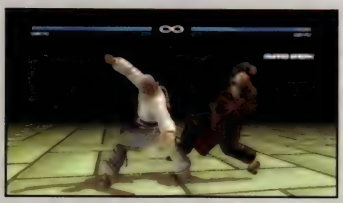
P P P

Gen Fu is one of the few characters with a safe P P P combo string (-5 on block). This makes a huge difference for him because it forces opponents to either counter or side step the last hit if they want to punish Gen Fu. When this happens, it allows Gen Fu to mix in his other various combo strings that start with P P. If you're worried about an opponent sidestepping, use P P ↓ K because the last hit tracks. Gen Fu can also use P P ↓ P (which tracks) or P P K to further mix things up. In all of these combos strings, the P P is a 2-in-1 natural combo, making things even better.

→ → P

While Gen Fu's → → P doesn't cover a lot of distance, it executes in 12 frames, leaves him safely at -5 if it's blocked, and gives him +6 frame advantage if it hits. An opponent can technically counter during the short 6-frame stun, but it's unlikely to happen. Treat this like frame advantage and continue to push Gen Fu's offensive momentum. If the attack hits on counter hit, it causes a much longer stun.

Frame Advantage



← ← P

Gen Fu's ← ← P is one of the best guard break attacks in *Dead or Alive 5*. It tech crouches almost instantly and gives Gen Fu +19 frame advantage no matter how long it's charged. The attack executes in 27 frames with no charge, and 50 frames with a full charge. Under most circumstances, you'll use this attack at the maximum speed of 27 frames. The attack leaves Gen Fu in a back-turned position, but if it's blocked he can follow with several guaranteed attacks before an opponent can do anything. Back-turned P ↓ K is your best option in open space, but you can also use back-turned ↓ K or back-turned ← K. The ← K actually launches the opponent, but not high enough to follow with anything of significance. If an opponent's back is to the wall, Gen Fu can follow with almost any attack he wants so long as it's 17 frames or faster. In this situation, a basic jab (P) will stun the opponent. In the event that the attack hits, it launches the opponent into the air. Follow with a second P and then a full juggle.

↘ P

Gen Fu is up to his old tricks again. His ↘ P guard break executes in a minimum of 41 frames, but can be charged to execute in a maximum of 64 frames. At any point during the charge, the attack can be canceled by pressing P. If it's blocked at anything other than a maximum charge, Gen Fu is at +6 advantage. At a full charge, Gen Fu is at +24 advantage and can follow with any attack that's 22 frames or faster (↑ P or some other launcher is recommended). If the attack connects, it knocks the opponent back or into a wall if one is close enough. Charge up this attack just outside of an opponent's attack range, then cancel it if he or she attempts to counter and go for a dash-in throw or an attack of your choice.

↘ K P P

As one of Gen Fu's bread and butter combo strings, ↘ K P P should be used quite often. The first attack executes in 14 frames and leaves Gen Fu at -9, but the second attack leaves him at -11, and the third attack leaves him at +7 due to the fact that it's a guard break. The last attack is high, but it can be mixed up with ↘ K P → P, which is an unsafe (-11) mid attack. Free-cancel at various points throughout the combo string to keep the opponent guessing. If you can successfully bait the opponent into countering, punish with one of Gen Fu's damaging throws. If the last hit in ↘ K P P hits, the opponent is left in a Stumble stun. Unfortunately Gen Fu does not get a guaranteed follow-up attack despite the fact that the opponent cannot counter immediately. However, if the opponent does not Slow Escape the stun, it's possible to quickly dash forward and attack with ↑ P or one of Gen Fu's other launching attacks.

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Crush

↘ P P

Gen Fu has quite a few attacks that either tech crouch or tech jump. His ↘ P P tech crouches under high attacks, executes in 15 frames, and leaves him at -8 if it's blocked. But it's really the second attack that's important here. The follow-up is safe if blocked (-5), but more importantly, if it connects as a counter hit or during a stun, the second attack results in a Sit-Down stun. Gen Fu can then follow that with a ↘ P to launch the opponent before he or she can counter or Slow Escape. This is different than the ↘ ↘ P version of the attack, which only results in a Sit-Down stun if it's a counter hit on a crouching opponent.

↙ P

The only purpose of Gen Fu's ↙ P is to tech crouch under high attacks and stop an opponent from sidestepping. It tech crouches very early in the animation and hits low, but it's -10 on block and -5 on normal and counter hit. However, because Gen Fu doesn't have a lot of attacks that track, this is a good tool to use here and there to prevent an opponent from sidestepping. It can also be done as the last attack in Gen Fu's P P ↓ P combo string to stop an opponent from sidestepping.

H + K

Gen Fu's H + K is used primarily as a tech jump attack when you anticipate the opponent will attempt a low attack. It executes in 16 frames and hits mid, which means that it has a very good chance of hitting an opponent while evading a low attack. There are many tech jump attacks that hit high and often miss an opponent when evading a low attack. Unfortunately, it's -14 when blocked, which means it's limited to being used during a stun, or when you're anticipating a low attack. It stuns an opponent on normal hit and launches on counter hit for a juggle.

TIP **Gen Fu's ← → ← H + P + K taunt tech crouches instantly. It's not very effective in competitive play, but it's fun to do nonetheless.**

Whiff Punishment

↙ → P

Gen Fu isn't as focused on whiff punishment as he has been in previous titles. However, he still has a few attacks that work well as whiff punishing tools. The first is ↙ → P, which has decent range, executes in 16 frames, and leaves Gen Fu at -12 if it's blocked. It knocks the opponent back if it hits, or into a wall if the opponent is close enough.

→ P + K

As a whiff punisher, → P + K has slightly more range than ↙ → P, but it executes a little slower at 18 frames. It's also a little safer if it's blocked, but at -11, Gen Fu will still be taking significant punishment. It stuns on normal hit and counter hit, and for some people it may be a little easier to whiff punish with, given the easier notation compared to ↙ → P.

STRATEGIES

Offensive

The old man is not done yet. Gen Fu is a force to be reckoned with in *Dead or Alive 5*. He can be played in a variety of ways, but when he's on the offensive, his best course of action is to keep an opponent guessing by delaying and free-canceling his combo strings. He has very good throws and can inflict damage rapidly if an opponent counters at the wrong time.

Gen Fu's ←PPP, ↘PP, ↘KPP, ↘KP→P, ←PP, and ←P→PP combos strings are especially good at baiting an opponent into using a counter. Free-cancel after the first or second attack in these strings, then either start another combo string, go for a tech crouching or tech jumping attack if you expect the opponent to attack high or low respectively, or use one of Gen Fu's throws if the opponent is blocking.

At close range, poke at an opponent with ↙K. It's a 17-frame low attack that leaves Gen Fu at 0 or +1 depending on his stance. In closed stance, Gen Fu gets +1 frame advantage, while in open stance the attack leaves him at 0. In either stance it's -1 if blocked, making it completely safe. If it connects as a counter hit, an opponent must counter the follow-up options (↙KP or ↙KK), which gives Gen Fu the opportunity to free-cancel and go for a throw instead.

Gen Fu has a couple of different ways he can use unholdable Sit-Down stuns, but they're somewhat situational. His ↘PP causes a Sit-Down stun on a crouching opponent and gives him +22 frame advantage even if the opponent Slow Escapes. This is enough to connect a Critical Burst. However, the ↘PP and →PPP variations of the same attack only result in +21 frame advantage, which means Gen Fu cannot connect a Critical Burst, but can still launch with ↑P, ↖P, or several other attacks. In addition, the combo string versions of the attack do not require the opponent to be in a crouching state to get a Sit-Down stun.

Rounding out Gen Fu's offense is his Power Blow (↙P→K). In most cases, Power Blows should be reserved for use after a Critical Burst stun when they're guaranteed to connect. However, in Gen Fu's case, as soon as he has a Power Blow available, it becomes an extremely useful weapon. It tech crouches under high attacks very early in the animation, and if it's blocked, Gen Fu is left at +17 frame advantage. Keep in mind, there's a minimum charge required to get the Power Blow guard break properties. If you do not charge it at least to the point of being a Power Blow (instead of a normal attack), you will not get the frame advantage. The attack is also a launcher on normal hit when it's not a Power Blow, so if you use it to tech crouch under a high attack, it can potentially launch the opponent for a juggle.

Defensive

Gen Fu has solid offense, but his defense is even more fearful. He is one of the few characters with high and mid parries. Use ↙H to parry all high attacks and ↘H to parry all mid attacks. Both parries allow Gen Fu to follow with a number of options. Essentially, anything that executes in 14 frames or less is guaranteed after a successful parry. Gen Fu can't use a launching attack in this situation, but he can stun the opponent.

The best options for use after a parry are ↑P or →K. If you use ↘P, it's a normal stun that allows Gen Fu to follow with a launching attack, extend the stun, or attempt to bait a counter and punish with a throw. Using →K puts an opponent in immediate danger. The follow-up is →KK, which is a high launching kick. Once the →K connects, the opponent must decide if he or she will counter low to avoid the high launcher, counter high to catch the launcher, or do nothing in anticipation of a free-cancel into a potential throw attempt. If you can predict how the opponent will react, you can connect a throw or launch the opponent for a juggle.

FRAME DATA AND MOVE LIST

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	10(2)13	10	High Punch	-3	-2	1	Cr(36~28)
-	↑P	H	14(3)16	16	High Punch	-6	Cr(43~33)	LNC	LNC
-	PP	(HH)	8(2)15	12	High Punch	-7	-5	1	Cr(34~26)
Rensui-Tanpa	PPP	(HH)M	18(2)24	25	Mid Punch	-8	Cr(5~1)	Cr(25~17)	Cr(25~17)
Hakuja-Rensui	PP↓P	(HH)L	19(2)26	20	Low Punch	-10	-4	Cr(23~15)	Cr(23~15)
Kodan-Tai	PPK	(HH)H	12(3)26	24	High Kick	-10	Cr(-1~-5)	Cr(22~14)	Cr(22~14)
Rensui-Zenso	PP↓K	(HH)L	21(4)32	25	Low Kick	-9	Cr(10~3)	KND	KND
-	→P	M	11(2)22	18	Mid Punch	-8	1	Cr(26~18)	Cr(26~18)
-	→PP	MM	22(3)23	18	Mid Punch	-8	-8	Cr(36~26)	Cr(36~26)
Banchu, Tanho, Kosonzan	→PPP	MMM	20(3)19	20	Mid Punch	-8	9	Cr(29~21)	Cr(29~21)
Ban-Ho-Yokei	→PPP↑K	MMM	30(3)32	39	Mid Punch	-9	KB	KB	KB
Tanpa	→→P	M	12(2)23	25	Mid Punch	-8	Cr(6~2)	Cr(26~18)	Cr(26~18)
-	→P	M	15(2)22	20	Mid Punch	-8	0	Cr(26~18)	Cr(26~18)
Kaiho, Yosoku	→PP	MM	24(3)29	30	Mid Punch	-12	BNC	BNC	BNC
-	←P→P	(MM)	15(2)23	16	Mid Punch	-7	Cr(25~17)	Cr(25~17)	Cr(25~17)
Kaiho, Sosui, Soha	←P→PP	(MM)M	18(3)30	34	Mid Punch	-11	CLP	CLP	CLP
Yosokuha	→←P	M	16(3)27	30	Mid Punch	-9	BNC	BNC	BNC
-	←←P	M	27~50(9)26	32~52	Mid Punch	GB(19)	LNC	LNC	LNC
Choki-Yusoku	→→PP	MM	18(5)23	26	Mid Punch	-7	Cr(34~24)	LNC	LNC
Kohoto	↗P	H	12(2)26	26	High Punch	-10	Cr(23~15)	Cr(23~15)	Cr(23~15)
-	↑P	L	15(2)20	5	Low Punch	-4	0	Cr(9~5)	Cr(9~5)
-	↘P	M	15(3)21	20	Mid Punch	-8	-8	Cr(38~28)	Cr(38~28)
Tanho, Kosonzan	↘PP	MM	25(3)19	22	Mid Punch	-8	9	Cr(29~21)	Cr(29~21)

Gen Fu is also one of the few characters with more than two side step attack options. In addition to the normal P and K from a universal side step, Gen Fu can press P + K to get his sidestepping shoulder tackle from the previous games. He also has P, which has a built-in side step animation. If this hits an opponent's back (which is not all that hard to do depending on what attack you're evading), it puts the opponent into an unholdable stun similar to a Limbo stun. At this point, use P to launch the opponent for a juggle.

Wall

Gen Fu shines when his opponent's back is to a wall. In open space, his P guard break doesn't result in much damage because the opponent is pushed back out of range for most of his damaging attacks. When an opponent's back is to a wall, this is no longer an issue. In this situation, Gen Fu can follow the guard break with any attack that's 17 frames or faster while he's in a back-turned position. The easy route is to use a simple P to stun the opponent, then go for mix-ups or bait a counter. A launch into a wall juggle is preferable over a throw because Gen Fu's launching throw results in a wall throw when an opponent's back is to the wall. However, he does have his T wall throw that inflicts decent damage.

Throws

The main throw you should be using as Gen Fu is his T throw. It launches the opponent into the air for a juggle, and results in a ceiling stun in areas with a ceiling. Alternatively, his T throw doesn't inflict as much damage, but it gives him +10 frame advantage, which allows him to continue his offensive pressure. A similar situation occurs with his T on a crouching opponent, which gives him +5 frame advantage. Also, if Gen Fu's back is to a wall, his neutral T will sometimes switch sides with an opponent, depending on the camera angle.

COMBOS

	STUN OPPONENT
EXTEND	P, P, P + K, K, K, P, K, K
UNHOLDABLE	P + K, P P
CRITICAL BURST	P + K
LAUNCHER	P, P, P + K
JUGGLE	K P P P P P P P P P + K

THROW COMBOS

THROW	T ◦ P ◦ K ◦ P P P
CEILING	T ◦ dash ◦ P P ◦ P ◦ K ◦ P P P P + K

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(11~8)	Cr(6~4)	-	-	No	-
-	-	-	LNC	LNC	-	-	No	-
-	-	-	Cr(9~6)	Cr(4~2)	-	-	No	-
Cr(17~10)	Cr(25~17)	Cr(25~17)	Cr(30~21)	Cr(30~21)	Cr(30~21)	Cr(30~21)	No	-
-4	Cr(23~15)	Cr(23~15)	Cr(3~-1)	Cr(3~-1)	Cr(3~-1)	Cr(3~-1)	Yes	-
-	-	-	Cr(22~14)	Cr(22~14)	-	-	No	-
Cr(10~3)	KND	KND	KND	KND	KND	KND	Yes	-
Cr(19~12)	Cr(26~18)	Cr(26~18)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	No	-
Cr(36~26)	Cr(36~26)	Cr(36~26)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
9	Cr(29~21)	Cr(29~21)	Cr(34~25)	Cr(34~25)	Cr(34~25)	Cr(34~25)	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
Cr(18~11)	Cr(26~18)	Cr(26~18)	Cr(31~22)	Cr(31~22)	Cr(31~22)	Cr(31~22)	No	-
Cr(19~12)	Cr(26~18)	Cr(26~18)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	No	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
Cr(25~17)	Cr(25~17)	Cr(25~17)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
CLP	CLP	CLP	CLP	CLP	CLP	CLP	No	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	BT
Cr(34~24)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	Cr(23~15)	CLP	-	-	No	-
0	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	No	-
Cr(38~28)	Cr(38~28)	Cr(38~28)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	No	-
9	Cr(29~21)	Cr(29~21)	Cr(34~25)	Cr(34~25)	Cr(34~25)	Cr(34~25)	No	-

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
Choryo	↘P	M	13(3)23	24	Mid Punch	-12	Cr(36~26)	LNC	LNC
Kosonzan	↘↘P	M	15(3)18	22	Mid Punch	-6	10	Cr(30~22)	Cr(30~22)
-	↘P	L	18(2)26	20	Low Punch	-10	-4	Cr(23~15)	Cr(23~15)
Ugyu-Haito	↙→P	M	16(3)34	55	Mid Punch	-12	KB	KB	KB
-	↓↘P	M	19(2)25	20	Mid Punch	-10	Cr(24~16)	Cr(24~16)	CLP
Oshu-Kosoha	↓↘P	MM	16(3)26	30	Mid Punch	-11	CLP	CLP	CLP
Sen-Shippo	↘P	M	41~64(5)25	35~55	Mid Punch	GB(6~24)	KB	KB	KB
-	P	H	10(2)13	10	High Punch	-3	-2	1	Cr(36~28)
-	↑P	H	14(3)16	16	High Punch	-8	Cr(43~33)	LNC	LNC
-	P	(HH)	8(2)15	12	High Punch	-7	-5	1	Cr(34~26)
Rensui-Tanpa	PPP	(HH)M	18(2)24	25	Mid Punch	-5	Cr(5~1)	Cr(25~17)	Cr(25~17)
Hakuja-Rensui	PP↓P	(HH)L	19(2)26	20	Low Punch	-10	-4	Cr(23~15)	Cr(23~15)
Kodan-Tai	PPK	(HH)H	12(3)26	24	High Kick	-10	Cr(-1~-5)	Cr(22~14)	Cr(22~14)
Rensui-Zenso	PP↓K	(HH)L	21(4)32	25	Low Kick	-9	Cr(10~3)	KND	KND
-	→P	M	11(2)22	18	Mid Punch	-8	1	Cr(26~18)	Cr(26~18)
-	→PP	MM	22(3)23	18	Mid Punch	-8	-8	Cr(36~26)	Cr(36~26)
Banchu, Tanho, Kosonzan	→PPP	MMM	20(3)19	20	Mid Punch	-5	9	Cr(29~21)	Cr(29~21)
Ban-Ho-Yokei	→PPP↓K	MMM	30(3)32	39	Mid Punch	-9	KB	KB	KB
Tanpa	→→P	M	12(2)23	25	Mid Punch	-5	Cr(6~2)	Cr(26~18)	Cr(26~18)
-	←P	M	15(2)22	20	Mid Punch	-5	0	Cr(26~18)	Cr(26~18)
Kaiho, Yosoku	←PP	MM	24(3)29	30	Mid Punch	-12	BNC	BNC	BNC
-	(MM)P	(MM)	15(2)23	16	Mid Punch	-7	Cr(25~17)	Cr(25~17)	Cr(25~17)
Kaiho, Sosui, Soha	←P→PP	(MM)M	18(3)30	34	Mid Punch	-11	CLP	CLP	CLP
Yosokuha	←←P	M	16(3)27	30	Mid Punch	-9	BNC	BNC	BNC
-	←←P	M	27~50(9)26	32~52	Mid Punch	GB(19)	LNC	LNC	LNC
Choki-Yusoku	←←PP	MM	18(5)23	26	Mid Punch	-7	Cr(34~24)	LNC	LNC
Kohoto	↗P	H	12(2)26	26	High Punch	-10	Cr(23~15)	Cr(23~15)	Cr(23~15)
-	↓P	L	15(2)20	5	Low Punch	-4	0	Cr(9~5)	Cr(9~5)
-	↘P	M	15(3)21	20	Mid Punch	-8	-8	Cr(38~28)	Cr(38~28)
Tanho, Kosonzan	↘PP	MM	25(3)19	22	Mid Punch	-5	9	Cr(29~21)	Cr(29~21)
Choryo	↘P	M	13(3)23	24	Mid Punch	-12	Cr(36~26)	LNC	LNC
Kosonzan	↘↘P	M	15(3)18	22	Mid Punch	-6	10	Cr(30~22)	Cr(30~22)
-	↙P	L	18(2)26	20	Low Punch	-10	-4	Cr(23~15)	Cr(23~15)
Ugyu-Haito	↙→P	M	16(3)34	55	Mid Punch	-12	KB	KB	KB
-	↓↘P	M	19(2)25	20	Mid Punch	-10	Cr(24~16)	Cr(24~16)	CLP
Oshu-Kosoha	↓↘PP	MM	18(3)28	30	Mid Punch	-11	CLP	CLP	CLP
Sen-Shippo	↘P	M	41~64(5)25	35~55	Mid Punch	GB(6~24)	KB	KB	KB
Senpo	↓↘PK	-	70	-	-	-			
	K	H	11(3)26	24	High Kick	-10	Cr(-1~-5)	Cr(22~14)	Cr(22~14)
Sokutan-Kyaku	→K	H	14(2)26	24	High Kick	-8	Cr(34~24)	Cr(34~24)	CLP
	→K	M	13(2)23	19	Mid Kick	-7	Cr(17~11)	Cr(17~11)	Cr(17~11)
Keitai, Han-Senpu	→KK	MH	31(4)26	28	Jumping High Kick	-12	Cr(6~1)	LNC	LNC
Han-Senpu	↑K	H	14(4)26	28	Jumping High Kick	-12	Cr(6~1)	LNC	LNC
	↗K	H	19(5)30	32	Jumping High Kick	-15	Cr(17~9)	Cr(17~9)	Cr(17~9)
Senpu-Zenso-Tai	↙KK	(HL)	25(5)32	25	Low Kick	-19	Cr(9~2)	KND	KND
Tenshin-Koshu-Tai	↓K	M	16(3)45	35	Mid Kick	-30	LNC	LNC	LNC
	↓K	L	15(2)25	12	Low Kick	-9	3	Cr(19~12)	Cr(19~12)
	↘K	M	14(2)24	25	Mid Kick	-9	Cr(5~1)	Cr(25~17)	Cr(25~17)
	↘KP	MM	24(3)26	18	Mid Punch	-11	Cr(22~14)	Cr(22~14)	Cr(22~14)
Senryu-Ha	↘KPP	MMH	23(3)26	36	High Punch	GB(7)	Cr(42~30)	Cr(42~30)	Cr(42~30)
Rosu-Yokanzan	↘KP→P	MMM	19(3)28	30	Mid Punch	-11	CLP	CLP	CLP
	←K	L	17(2)23	15	Low Kick	-1	1	Cr(16~10)	Cr(16~10)
Shichisun, Ugyu	↙KP	LM	30(3)35	45	Mid Punch	-12	KB	KB	KB
Shichisun, Zenso-Tai	↙KK	LL	30(5)32	25	Low Kick	-19	Cr(9~2)	KND	KND
	P+K	M	16(3)25	22	Mid Punch	-11	Cr(23~15)	Cr(23~15)	Cr(23~15)
	PPK	MH	18(2)22	20	High Punch	-7	Cr(37~27)	Cr(37~27)	Cr(37~27)
Jatoshin	P+KPP	M(HM)	23(2)25	30	Mid Punch	-8	KB	KB	KB
Ryukei-Kakuo	P+K→P	MM	24(3)25	28	Mid Punch	-11	Cr(34~24)	LNC	LNC
Soha	→P+K	M	18(3)28	30	Mid Punch	-11	CLP	CLP	CLP
Toha	→P↓K	H	18(2)20	28	High Punch	-4	Cr(39~29)	CLP	CLP
	↓P+K	(H+M)	15(2)29	10+20	HP MK	-12	KND	LNC	LNC
Yoshi-Saiken	↓P+K←→P	(H+M)M	22(3)36	40	Mid Punch	-11	KB	KB	KB
Kobokuha	↘P+K	M	20(2)25	24	Mid Punch	-9	CLP	CLP	CB
Yuho-Chosho	↘P+K	M	30~59(2)35	28~48	Mid Punch	-10	LNC	LNC	LNC
Yuba-Byakkoha	↙P+K	M	39~59(2)35	80	Mid Punch	GB(17)	PB	PB	PB
Sohi-Kyaku	↗P+K	M	16(3)30	32	Jumping Mid Kick	-14	Cr(29~19)	LNC	LNC
Zenso-Tai	↓↗P+K	L	23(5)32	25	Low Kick	-19	Cr(9~2)	KND	KND

Back-Turned

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	10(2)19	13	High Punch	-5	-4	Cr(10~6)	Cr(30~22)
-	←P	M	13(2)22	18	Mid Punch	-8	-7	Cr(26~18)	Cr(26~18)
-	←PP	MM	22(3)23	18	Mid Punch	-8	-8	Cr(36~26)	Cr(36~26)
Banchu, Tanho, Kosonzan	→PPP	MMM	20(3)22	20	Mid Punch	-5	6	Cr(26~18)	Cr(26~18)
Ban-Ho-Yokei	←PPP↓K	MMM	30(3)32	39	Mid Punch	-9	KB	KB	KB
Tenshin-Choryo	↑P	M	16(3)23	17	Mid Punch	-12	Cr(36~26)	LNC	LNC
-	↓P	L	13(2)20	11	Low Punch	-4	-1	Cr(9~5)	Cr(9~5)
-	K	H	14(2)27	30	High Kick	-10	Cr(-1~-5)	Cr(22~14)	Cr(22~14)
-	←K	M	14(5)33	27	Mid Kick	-17	Cr(24~14)	LNC	LNC
-	↓K	L	16(3)27	25	Low Kick	-14	-8	KND	KND
Haisei-Ugyu-Haito	P↓K	M	17(3)34	38	Mid Punch	-9	KB	KB	KB

Unholdable, Semi-Safe, Unsafe, Safe

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(36~26)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(30~22)	Cr(30~22)	Cr(30~22)	Cr(35~26)	Cr(35~26)	Cr(35~26)	Cr(35~26)	No	-
-4	Cr(23~15)	Cr(23~15)	Cr(3~-1)	Cr(3~-1)	Cr(3~-1)	Cr(3~-1)	Yes	-
KB	KB	KB	KB	KB	KB	KB	No	-
Cr(24~16)	Cr(24~16)	CLP	CLP	CLP	CLP	CLP	Yes	-
CLP	CLP	CLP	CLP	CLP	CLP	CLP	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
-	-	-	Cr(11~8)	Cr(6~4)	-	-	No	-
-	-	-	LNC	LNC	-	-	No	-
-	-	-	Cr(9~6)	Cr(4~2)	-	-	No	-
Cr(17~10)	Cr(25~17)	Cr(25~17)	Cr(30~21)	Cr(30~21)	Cr(30~21)	Cr(30~21)	No	-
-4	Cr(23~15)	Cr(23~15)	Cr(3~-1)	Cr(3~-1)	Cr(3~-1)	Cr(3~-1)	Yes	-
-	-	-	Cr(22~14)	Cr(22~14)	-	-	No	-
Cr(10~3)	KND	KND	KND	KND	KND	KND	Yes	-
Cr(19~12)	Cr(26~18)	Cr(26~18)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	No	-
Cr(36~26)	Cr(36~26)	Cr(36~26)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
9	Cr(29~21)	Cr(29~21)	Cr(34~25)	Cr(34~25)	Cr(34~25)	Cr(34~25)	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
Cr(18~11)	Cr(26~18)	Cr(26~18)	Cr(31~22)	Cr(31~22)	Cr(31~22)	Cr(31~22)	No	-
Cr(19~12)	Cr(26~18)	Cr(26~18)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	No	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
Cr(25~17)	Cr(25~17)	Cr(25~17)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
CLP	CLP	CLP	CLP	CLP	CLP	CLP	No	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	BT
Cr(34~24)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	Cr(23~15)	CLP	-	-	No	-
0	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	No	-
Cr(38~28)	Cr(38~28)	Cr(38~28)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	No	-
9	Cr(29~21)	Cr(29~21)	Cr(34~25)	Cr(34~25)	Cr(34~25)	Cr(34~25)	No	-
Cr(36~26)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(30~22)	Cr(30~22)	Cr(30~22)	Cr(35~26)	Cr(35~26)	Cr(35~26)	Cr(35~26)	No	-
-4	Cr(23~15)	Cr(23~15)	Cr(3~-1)	Cr(3~-1)	Cr(3~-1)	Cr(3~-1)	Yes	-
KB	KB	KB	KB	KB	KB	KB	No	
Cr(24~16)	Cr(24~16)	CLP	CLP	CLP	CLP	CLP	Yes	-
CLP	CLP	CLP	CLP	CLP	CLP	CLP	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
						No		
-	-	-	Cr(22~14)	Cr(22~14)	-	-	No	-
-	-	-	LNC	LNC	-	-	No	-
Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
-	-	-	LNC	LNC	-	-	Yes	-
-	-	-	LNC	LNC	-	-	Yes	-
-	-	-	Cr(28~18)	Cr(28~18)	-	-	Yes	-
Cr(9~2)	KND	KND	KND	KND	KND	KND	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
7	Cr(19~12)	Cr(19~12)	Cr(4~0)	Cr(34~24)	Cr(4~0)	Cr(34~24)	No	-
Cr(17~10)	Cr(25~17)	Cr(25~17)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
Cr(22~14)	Cr(22~14)	Cr(22~14)	Cr(27~18)	Cr(27~18)	Cr(27~18)	Cr(27~18)	No	-
-	-	-	KB	KB	-	-	Yes	-
CLP	CLP	CLP	CLP	CLP	CLP	CLP	No	-
1	Cr(16~10)	Cr(16~10)	Cr(6~2)	Cr(6~2)	Cr(6~2)	Cr(6~2)	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
Cr(9~2)	KND	KND	KND	KND	KND	KND	Yes	-
Cr(23~15)	Cr(23~15)	Cr(23~15)	Cr(28~19)	Cr(28~19)	Cr(28~19)	Cr(28~19)	No	-
-	-	-	Cr(27~19)	Cr(27~19)	-	-	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
Cr(34~24)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
CLP	CLP	CLP	CLP	CLP	CLP	CLP	No	-
-	-	-	Cr(29~21)	Cr(29~21)	-	-	No	-
KND	LNC	LNC	LNC	LNC	LNC	LNC	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
CLP	CLP	CB	CLP	CLP	CLP	CLP	No	-
Cr(25~15)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
PB	PB	PB	PB	PB	PB	PB	No	-
Cr(29~19)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(9~2)	KND	KND	KND	KND	KND	KND	Yes	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(0~-2)	Cr(0~-2)	-	-	-	-
Cr(19~12)	Cr(26~18)	Cr(26~18)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	-	-
Cr(36~26)	Cr(36~26)	Cr(36~26)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	-	-
6	Cr(26~18)	Cr(26~18)	Cr(31~22)	Cr(31~22)	Cr(31~22)	Cr(31~22)	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
Cr(36~26)	LNC	LNC	LNC	LNC	LNC	LNC	-	-
-1	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	-	-
-	-	-	Cr(22~14)	Cr(22~14)	-	-	-	-
Cr(24~14)	LNC	LNC	LNC	LNC	LNC	LNC	-	-
-8	KND	KND	KND	KND	KND	KND	-	-
KB	KB	KB	KB	KB	KB	KB	-	-

Throws

Name	Notation	Height	Execution	Damage	Advantage on Hit
Juji-Kao	T	H	5(2)23	38	-
Kokei	→ T	H	7(2)24	38	5
-	T (Combo Throw 1)	Combo Throw	-	15	-
Shin-i-Ha	← ← T	H	10(2)25	48	-
Ryuyo	← ← T (Facing a wall)	Wall	10(2)25	20+38	-
Shutai	← T	H	10(2)25	45	-
Ryubi-Senten	← T (Back to a wall)	Wall	10(2)25	20+35	-
Unpei-Nichigetsu-Ha	↓ T	H	12(2)26	25+15	-
Unpei-Tengessho	↑ T (Ceiling)	H	12(2)26	25+25	Cr(88)
Kokai-San-Osa	↖ T	H	12(2)26	15+15+15	10
Chuku-Rakuho	T (To an opponent in the air)	Air	5(2)36	0	13
Kohaibi	T (To opponent's back)	H	5(2)23	55	-
Sokujin	→ T (To opponent's back)	H	7(2)24	60	-
Sokujin	← T (To opponent's back)	H	10(2)25	60	-
Ribyo-Joju	↓ T (To crouching opponent)	L	5(2)22	12+14+14	5
Batetto	↙ T (To crouching opponent)	L	7(2)20	20+32	-
Juji-Daiheki	↓ T (To crouching opponent's back)	L	5(2)22	60	-

Holds

Name	Notation	Height/Type	Execution	Damage	Advantage on Hit
Taizan-Hosui	↖ P+K	H/P	0(18)12	50	-
Yosoku-Tenha	↖ P+K	H/K	0(18)12	50	-
Ryukei	← P+K	M/P	0(18)12	10+10+30	-
Ryuchobo	← P+K	M/K	0(18)12	50	-
Tenzan-Hosui	↙ P+K	L/P	0(18)12	50	-
Daiso	↙ P+K	L/K	0(18)12	50	-
Yoshi-Honshin	← P+K	Jumping P	0(18)12	55	-
Akusoku-Tototsu	→ P+K	Jumping K	0(18)12	30	-
Rensai-Shu	↑ P+K	H/P	0(18)12	0	16
Akusoku-Shosui	↗ P+K	H/K	0(18)12	0	17
Bansai-Hatsu	↘ P+K	M/P	0(18)12	0	16
Akusoku-Shoda	↘ P+K	M/K	0(18)12	0	17

Wake-Up Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	K (While on the ground)	M	35(4)18	20	Mid Kick	-8	Cr(21~14)	Cr(28~20)	Cr(28~20)
-	↓ K (While on the ground)	L	34(4)18	20	Low Kick	-10	Cr(21~14)	Cr(24~17)	Cr(24~17)
-	P + K (While on the ground)	M	25(3)36	35	Mid Punch	-12	KB	KB	KB

Side Step Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
Sokuho-Ryusen	Sidestep P	M	31(3)25	28	Mid Punch	-11	Cr(34~24)	LNC	LNC
Sokuho-Senpu-Kyaku	Sidestep K	H	32(5)30	32	Jumping High Kick	-16	Cr(17~9)	Cr(17~9)	Cr(17~9)
Yokei	Sidestep P + K	M	37(3)32	39	Mid Punch	-9	KB	KB	KB

Partition Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While Jumping, P	M	40(8)11	15	Jumping Mid Punch	GB	Cr(32~24)	Cr(32~24)	Cr(32~24)
-	While Jumping, K	M	37(8)20	30	Jumping Mid Kick	GB	KB	KB	KB
-	While Landing, P	M	56(2)20	38	Mid Punch	-	KND	KND	KND
-	While Landing, K	L	61(5)32	25	Low Kick	-19	Cr(9~2)	KND	KND
-	While Jumping, T	H	35(2)27	38	-	-	-	-	-
-	While Landing, T	H	45(2)24	-	-	-	-	-	-

Special Moves

Name	Notation	Height	Execution	Attack Type	Damage
Sokuten	↖ P	-	44	0	
Taunt: Banrakuchi	← → ← K + P + K	-	70	0	
Taunt: Tensei-Ha	← ← → K + P + K	-	77	0	

Unholdable, Semi-Safe, Unsafe, Safe

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Tag Throws

Name	Notation	Partner	Height/Type	Execution	Damage
-	T	Eliot	H	5(2)23	20+20+30
-	T	Brad Wong	H	5(2)23	30+40
-	T	Helena Douglas	H	5(2)23	10+20+20+20
-	T	Kasumi	H	5(2)23	40+30
-	T	Ayane	H	5(2)23	40+30
-	T	Zack	H	5(2)23	30+10+10+10+10
-	T	Leifang	H	5(2)23	20+50
-	T (Facing the wall)	Leifang	Wall	5(2)23	20+30+30
-	T	Ryu Hayabusa	H	5(2)23	30+40
-	T	Bayman	H	5(2)23	70
-	T	Tina	H	5(2)23	30+30
-	T (Combo Throw 1, when tagging Tina in)	Tina	Combo Throw	-	20
-	T	Other	H	Varies Per Partner	35+15

Down Attacks

Name	Notation	Height/Type	Execution	Damage
Chito-Sho	↓ P	Grounded	19(2)32	10
Rakushu-Geki	↑ P + K	Grounded	34(8)53	18

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	Cr(21~14)	Cr(28~20)	Cr(28~20)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Yes	-
	Cr(21~14)	Cr(24~17)	Cr(24~17)	KND	KND	KND	KND	Yes	-
	KB	KB	KB	KB	KB	KB	KB	No	-

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	Cr(34~24)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
	-	-	-	Cr(28~18)	Cr(28~18)	-	-	Yes	-
	KB	KB	KB	KB	KB	KB	KB	No	-

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	Cr(32~24)	Cr(32~24)	Cr(32~24)	Cr(32~24)	Cr(32~24)	Cr(32~24)	Cr(32~24)	No	-
	KB	KB	KB	KB	KB	KB	KB	No	-
	KND	KND	KND	KND	KND	KND	KND	No	-
	Cr(9~2)	KND	KND	KND	KND	KND	KND	No	-
	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-

HAYATE

Bio

COUNTRY
Japan

GENDER
Male

BIRTH DATE
July 3

AGE
25

BLOOD TYPE
A

HEIGHT/WEIGHT
180 cm/75 kg

BODY SIZE
B109 W83 H98 cm

FIGHTING STYLE
Mugen Tenshin Ninjutsu (Tenjin Mon Style)

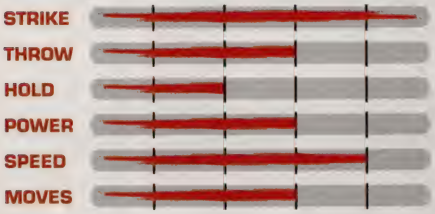
OCCUPATION
Shinobi

FAVORITE FOOD
Sushi, Sukiyaki

HOBBIES
Iaido, Zen Meditation

Kasumi's older brother and the 18th leader of the Mugen Tenshin ninja clan. Respected, with techniques fit for a clan leader.

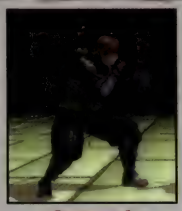
Rating



Overview

Hayate doesn't have the mix-up game that many of the other characters thrive on. He also doesn't have many tools to make up for that shortcoming. What he does have is his Hayate-Gake wind dash. His gameplay revolves heavily around putting the opponent in a stun, and then using his limited mix-up options coupled with the wind dash. The result is effective enough to earn him wins against good competition, but it won't be easy. Hayate players must know everything about this character, the opponent's character, and how to exploit any potential weaknesses.

Costumes


Costume 1

Costume 2

Costume 3

Costume 4

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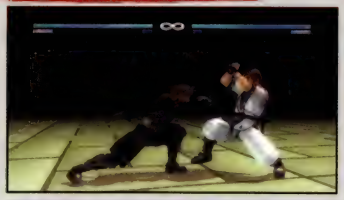
PRIME ATTACKS

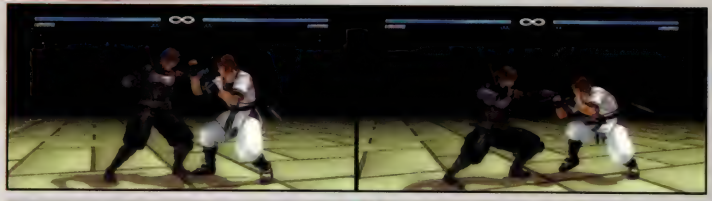
Critical Burst



↖ P

Hayate's Critical Burst is a little faster than some of the other characters (at 19 frames), but it's also not safe if the opponent blocks (-8). It stuns on normal hit, but this should be restricted for Critical Burst use only. If the opponent hasn't reached the maximum stun threshold, this attack isn't nearly as effective.

Safe



↗ P P

During a stun, this is one of Hayate's best attacks if the opponent's back is to a wall, you're trying to push an opponent toward the wall, or maximum damage isn't important. It's a 2-in-1 natural combo if the first hit connects as a counter hit or during a stun. This means that if the first hit connects, the second attack cannot be countered or evaded in any way. The initial attack executes in 14 frames and is only -5 if blocked, which means you can use this as a poking tool. It also stuns on normal hit, making it quite a favorable attack. If the opponent blocks, you can charge the second attack to give Hayate +1 frame advantage.

↓ P

Like many other characters, Hayate's ↓ P is primarily used to tech crouch under high attacks and reset the situation. It executes in 14 frames and leaves Hayate at 0 if it hits. In the unlikely event that it's blocked, Hayate is safe at -4. Against an opponent who does not have an 11-frame mid attack, follow ↓ P with Hayate's ⇨ P, which executes in 12 frames. If the opponent starts interrupting that with a jab or fast high attack, use ↓ P two or three times to make the opponent stop, and even mix in a few throws after a successful ↓ P once the opponent learns not to attack.

⇨ P K

The main benefit of Hayate's ⇨ P K is that it looks as though the second hit should be unsafe. However, it leaves Hayate at -7, which is safe against any character that isn't a grappler. Just remember to fuzzy guard if the attack is blocked, and buffer a throw escape just in case the opponent attempts to punish with a neutral throw. This is the same attack that ends Hayate's P P ⇨ P K combo string as well, and has the same frame data.

Frame Advantage

P P P P

Hayate has several combo strings that end with an optional guard break. While the guard break only gives Hayate +1 frame advantage, it's better than nothing and allows him to continue offensive pressure. Once an opponent grows accustomed to the guard breaks, free-cancel just before the guard break in an effort to bait the opponent into using a counter. If you see a counter, throw punish to inflict significant damage.

K

Hayate doesn't have a lot of frame advantage, which makes his K particularly useful. It's a jumping attack, but it doesn't tech jump over low attacks until well into the animation, so don't rely on it as a low crush. Instead, use it when the opponent is playing defensively, either when the opponent has just used a safe, but disadvantaged attack (something that may leave the opponent at -5 or so), or after one of Hayate's guard breaks. If the attack is blocked, Hayate has +2 frame advantage to continue his offense with P, a throw, or something similar. If it hits, the opponent is slammed to the ground, which allows Hayate to follow with P K or another attack that hits grounded opponents. The opponent must tech roll immediately to avoid this attack. If the opponent attempts a wake-up kick, Hayate's attack will execute long before the wake-up kick.

P + K P

One of the best attacks out of Hayate's wind dash, and the only one that's safe if the opponent blocks, is P + K P (or simply P during the wind dash). It's a high attack, but if the opponent blocks, Hayate has +7 frame advantage. Follow this with a throw, P, K, or virtually any attack of your choosing. With +7 frame advantage, there isn't much an opponent can do to interrupt Hayate's next attack. If the attack connects, it knocks the opponent back or into a wall if one is close enough. If the opponent starts to duck in anticipation of the attack, mix in Hayate's wind dash P + K or K as mid launching attacks.

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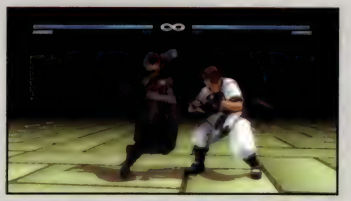
Crush



↑ P

Hayate's ↑ P has a couple of different uses. First and foremost, it tech crouches under high attacks instantly. Second, it has two follow-up attacks (↑ P K and ↑ P P K) to make an opponent hesitate before attempting to punish Hayate, with the ↑ P P K follow-up being safe (-5) but high. Third, it leaves Hayate in a back-turned stance. The back-turned positioning and the optional follow-up attack are important because it allows Hayate to use his BT ⇦ K. If this attack connects as a counter hit, it puts the opponent in an unholdable Sit-Down stun that gives Hayate +15 frame advantage if the opponent Slow Escapes well. Getting a counter hit in this situation is not uncommon because the opponent will hesitate to see if one of the follow-up attacks is coming. When the opponent doesn't see the attack, he or she will think it's the time to attack. By the time the opponent comes to this conclusion, it will be too late to interrupt Hayate's BT ⇦ K.

↘ H + K

As one of Hayate's staple attacks, ↘ H + K hasn't changed much over the years. The first attack tech jumps over low attacks instantly, covers good range, has high priority against many other attacks, stuns on normal hit, executes in 23 frames, and leaves Hayate at -15 if it's blocked. However, it has a follow-up combo string (↘ H + K K P) that continues into a low sweep, followed by a mid punch that's safe if blocked (-5). This combo string should be used to tech jump over low attacks and to bait an opponent into using a counter. Most *Dead or Alive* players should be very familiar with this combo string, but even if they aren't, it won't take them long to familiarize themselves. A lot of players will attempt to counter the low sweep, while others will block the sweep and wait for the last attack, or assume you won't finish the combo and start attacking after the low sweep. Use this knowledge to bait a low counter, or finish out the combo string with the safe last hit. It's a minor gamble, but the damage of a high counter Nakiryu throw (T ◦ ⇦ ⇦ T ◦ ⇦ ⇨ ⇨ T) is well worth the risk.

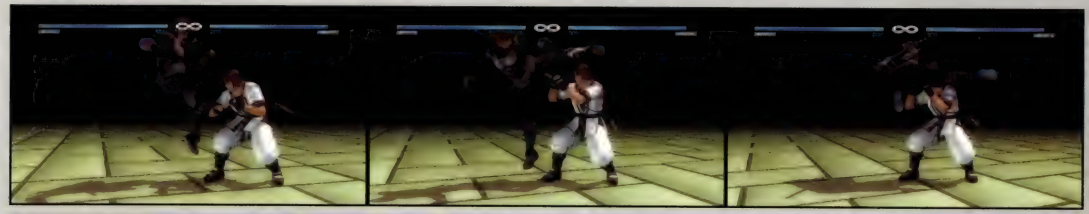
↓ H + K

Hayate's patented low sweep stops an opponent from sidestepping and tech crouches under high attacks almost instantly. It's -15 if blocked, so don't overuse it, but it comes in handy against players who like to side step Hayate's linear attacks and combos. It stuns on normal hit and puts the opponent in a Trip stun on counter hit. The opponent can't immediately counter during the Trip stun, but it does not allow Hayate to follow with a guaranteed attack.

Whiff Punishment

↘ P

Hayate's primary whiff punishment tool is his ↘ P. It doesn't cover quite as much ground as some other whiff punishing attacks, but it executes in 14 frames and knocks the opponent back if it hits. The attack is unsafe at -10, but it should not be blocked if you're using it as a whiff punishment attack. Just be mindful of the range of this attack because Hayate is quite vulnerable if it completely misses the opponent.



⇨ ⇨ K K K

This attack has slightly more range than Hayate's ↘ P, and if the first hit connects, it floats the opponent into the air, which means the second and third attacks cannot be countered. Technically, Hayate jumps into the air for this attack, but it's not reliable for tech jumping over low attacks. If the attack is blocked, Hayate is left at -11, but with two optional follow-up attacks, most opponents will not think to immediately attempt a punishment throw.

STRATEGIES

Offensive

Hayate has a tough time in *Dead or Alive 5*. He has enough tools to stay competitive with the rest of the characters in the game, and he's definitely not the worst character in the game, but he struggles. To be effective, he needs the opponent to be stunned. Once an opponent is stunned, Hayate can go to town with his wind dash and numerous other options. However, getting the opponent stunned is another matter and requires Hayate to play a risky gameplan.

COMBO-BASED GUARD BREAK OPTIONS

Hayate has several combo strings that end with a guard break that gives him +1 frame advantage. This allows him to continue his offense relatively safely against any character that doesn't have a 9-frame attack. However, he has to make a choice. His fastest mid attack is 12 frames ( ), but at +1 that will get beat out by most other character's jabs ( ). He can beat these jabs with a jab of his own, but then he's left vulnerable to any attack that tech crouches under his high jab. So even though Hayate has the advantage, it's still a risk no matter how you choose to proceed. Even Hayate's executes in 14 frames, which means most characters can beat it out with their fastest mid attack while Hayate is at +1.

You must anticipate the opponent well so you can hit him or her with or a similar attack that will cause a stun. Once the opponent is stunned, extend the stun however you wish, but always keep Hayate's wind dash in mind. If the opponent is stunned, the wind dash becomes a powerful tool. At a neutral state, Hayate's wind dash attack options aren't very good. He has a high guard break ( ), a high throw ( ), and two mid launching attacks (and) that are extremely unsafe if blocked. Every single attack except the throw can be sidestepped with ease. This basically means that against a skilled player, the only mix-up is whether or not Hayate will use the wind dash throw.

If the opponent is stunned, blocking and sidestepping are no longer viable options. This means that every attack out of the wind dash is now a dangerous threat. He has two mid launching attacks, and if the opponent guesses wrong trying to counter either, damage will be had. In addition, if Hayate goes for the wind dash throw and the opponent counters, it becomes a hi counter throw for big damage. In this situation, the wind dash should not be a go-to option because even if it hits, Hayate doesn't benefit much. However, if the throw hits during a counter, Hayate inflicts significant damage, and if either of the launching attacks connect, Hayate gets a full juggle. If the opponent happens to counter low, the wind dash throw and the high punch will both miss. You do not want the opponent thinking that a low counter is a good choice in this situation, so focus on the mid launching attacks and use the throw if you anticipate a high or mid counter.

In addition to the wind dash mix-ups, while an opponent is stunned, use Hayate's from time to time. It's two mid punches, but if the second attack connects, it puts the opponent in an unholdable Sit-Down stun that allows Hayate to follow with to launch. If the opponent knows this combo string, it becomes counter bait because he or she won't want to get hit by the second attack.

Defensive

Hayate performs fairly well on the defensive end. His or is roughly as evasive as a universal side step. The difference is that if Hayate can get behind an opponent (which is not uncommon), during the evasive spin results in a back-turned stun that leads into a Critical Burst combo. Use (or), and if you see that the punch hit the opponent's back, extends the back-turned stun while still preventing the opponent from countering. Follow with to get a Sit-Down stun, which leads into a Critical Burst. After the Burst, go for a launch into a juggle, or a Power Blow. Once an opponent grows accustomed to , you can use and follow it with an immediate throw. Even if the spin doesn't evade an attack, the opponent will be waiting for the punch, leaving him or her vulnerable to the throw.

At any point in time while Hayate is on the defensive, if you anticipate a low attack, use to tech jump over the low and create some distance between Hayate and the opponent. Press during the jump back to transition into the wind dash. If you evaded a low attack with the jump, a wind dash attack may be guaranteed to connect depending on the recovery of the attack that was evaded.

Rounding out Hayate's defensive fine points is hi expert mid kick counter ( ). This is his old mid kick counter from *Dead or Alive 4*, which launches an opponent high into the air for a juggle. On a stage with a ceiling this is especially handy, because it causes an unholdable Sit-Down stun after hitting the ceiling. This allows Hayate to follow with a Power Blow or launch into a juggle. Any time you attempt to counter a mid kick, you should always use the expert version of the mid kick counter. There's no reason to use the normal mid kick counter.

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Wall

The main benefit of the wall for Hayate is the fact that he can apply more pressure when an opponent's back is to the wall. His guard break attacks are more deadly when a misplaced attack from the opponent could potentially result in a wall hit. They don't lead to any guaranteed damage, but the opponent will feel more pressure with his or her back to the wall. This also makes his wind dash a little more effective because the guard break high punch is a more formidable threat. As far as wall combos go, most of Hayate's normal attacks do not slam the opponent into the wall, so your typical combos do not have to be altered much. The damage between a combo into a wall hit into a juggle is also similar to a wall hit into a juggle. Use your normal strategy near the wall with a little more emphasis on Hayate's guard break attacks.

Throws

Hayate has two throws of significance in his arsenal. The Nakiryu (T) is an inescapable combo throw that launches an opponent into a ceiling if one is available. Upon hitting the ceiling, Hayate is at +56 while the opponent is in an unholdable Sit-Down stun. This is long enough to connect a Power Blow or launch into a combo of your choice. In addition, Hayate's T gives him +9 frame advantage with the opponent in a back-turned state. This allows him to follow with a guaranteed P to stun the opponent.

COMBOS

STUN OPPONENT	
EXTEND	P, P, P, K, K
UNHOLDABLE	P P
CRITICAL BURST	P
LAUNCHER	K, P, K K, K K, P K K, P K P K
JUGGLE	P P P P P P P K P P K P P P K K K K K K P P P K P P P K K

NOTE **If the launch height is high enough, Hayate can add P before many of his juggles.**

THROW COMBOS

THROW	T P P P K

FRAME DATA AND MOVE LIST

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	10(2)13	10	High Punch	-2	-1	2	Cr(36~28)
-	Back-turned P	H	12(3)17	11	High Punch			-3	Cr(31~23)
-	P P	(HH)	8(2)15	10	High Punch	-4	-3	0	Cr(34~26)
-	P P P	(HH)M	16(2)24	12	Mid Punch	-8		Cr(36~26)	Cr(36~26)
Tengyo-Rekkuga	P P P P	(HH)MM	22(2)27	25	Mid Punch	-11	KB	KB	KB
Tengyo-Rekkuga	P P P P	(HH)MM	32(4)31	35	Mid Punch	GB(1)	KB	KB	KB
-	P P 2 P	(HH)M	15(2)24	16	Mid Punch	-12	-12	Cr(25~17)	Cr(25~17)
Renzuki-Rekkuga	P P 2 P	(HH)M	30(4)31	35	Mid Punch	GB	KB	KB	KB
Renzuki-Jinrai	P P 2 P P	(HH)MM	23(2)27	32	Mid Punch	-11	Cr(22~14)	CLP	CLP
Renzuki-Jinshu	P P 2 P K	(HH)MM	14(3)30	30	Mid Kick		KND	KND	KND
-	P P K	(HH)H	17(3)33	20	Jumping High Kick	-15	KND	KND	KND
Renzuki-Juji-Kyaku	P P K K	(HH)HM	20(3)35	28	Jumping Mid Kick		KND	KND	KND
-	P P 1 K	(HH)L	19(2)22	12	Low Kick	-12			Cr(17~11)
Renzuki-Fujin	P P 1 K P	(HH)LM	15(2)26	25	Mid Punch	-10	KB	KB	KB
Renzuki-Retsukage	P P 1 K K	(HH)LL	22(4)26	25	Low Kick	-15	Cr(10~4)	Cr(16~9)	KND
-	P K	HH	12(2)28	26	High Kick	-15	Cr(6~1)	Cr(21~13)	Cr(21~13)
Reppu-Geri	P K K	HHH	16(2)29	28	High Kick	-13	KB	KB	KB
-	2 P	M	12(2)24	18	Mid Punch	-12	-12	Cr(25~17)	Cr(25~17)
Koko	3 P P	MM	22(2)27	32	Mid Punch	-11	Cr(22~14)	CLP	CLP
Ressen-Kyaku	3 P K	MH	13(3)30	30	High Kick		KB	KB	KB
-	3 3 P	M	16(2)24	25	Mid Punch	-12	Cr(25~17)	Cr(25~17)	Cr(25~17)
Oni-Kairetsu	3 3 P P	MM	26(2)26	30	Mid Punch	-11	KB	KB	KB
Araoni-Rekkuga	3 3 P P	MM	41(4)31	40	Mid Punch	GB(1)	KB	KB	KB
Oni-Busen	3 3 P K	MM	27(3)32	28	Jumping Mid Kick	-15	LNC	LNC	LNC
-	3 3 P	ML	25(4)26	25	Low Kick	-15	Cr(10~4)	Cr(16~9)	KND
-	4 P	M	18(3)26	25	Mid Punch	-12		Cr(33~23)	Cr(33~23)
Hekiku-Tensho	4 P P	MH	21(3)26	28	High Punch	-3	KB	KB	KB
Hekiku-Shippu-Sho	4 P 4 P	MM	31(3)25	38	Mid Punch	-9	KB	KB	KB
Aokage	4 P 4 K	ML	20(4)26	25	Low Kick	-15	Cr(10~4)	Cr(16~9)	KND
-	7 P	M	16(2)25	22	Mid Punch	-15	Cr(35~25)	LNC	LNC
Burai	7 P K	MH	34(5)36	30	High Kick	GB( )	KB	KB	KB
Rai-Getsurin	8 P K	MM	19(5)56	36	Jumping Mid Kick	-30	LNC	LNC	LNC
-	9 P	H	14(2)23	24	High Punch	-5	Cr(36~26)	Cr(36~26)	Cr(36~26)
Zanshin	9 P P	(HM)	21(2)26	30	Mid Punch	-11	KB	KB	KB
Zanshin-Rekkuga	9 P P	HM	31(4)31	40	Mid Punch	GB(1)	KB	KB	KB
Kasane-Ate	6 P	M	19(3)29	24	Mid Punch	-8	CLP	CLP	CB
-	1 P	L	14(2)20	5	Low Punch	-4	0	Cr(9~5)	Cr(9~5)
-	6 P	M	15(2)23	20	Mid Punch	-8	-4	Cr(37~27)	Cr(37~27)
Tenchi-Sai	6 P P	MM	20(2)24	20	Mid Punch	-11		Cr(25~17)	Cr(25~17)
-	6 P	M	18(4)24	18	Mid Punch	-12	Cr(34~24)	LNC	LNC
Mugen-Rento	6 P P	MM	20(3)24	20	Mid Punch	-13	Cr(35~25)	LNC	LNC
Kinkage	6 P K	ML	23(4)26	25	Low Kick	-15	Cr(10~4)	Cr(21~13)	KND
-	7 P	L	16(2)19	18	Low Punch	-10		Cr(19~13)	Cr(25~18)
Chiryu-Renjin	7 P P	LM	24(2)29	30	Mid Punch	-11	KND	KND	KND
Chiryu-Shu	7 P K	LL	23(4)26	25	Low Kick	-15	Cr(10~4)	Cr(16~9)	KND
Fujin-Sho	9 P	M	14(2)26	40	Mid Punch	-11	KB	KB	KB
-	6 P	M	32(3)24	22	Mid Punch	-8	Cr(24~16)	BNC	BNC
-	6 P P	MM	19(4)24	18	Mid Punch	-12	Cr(34~24)	LNC	LNC
Tenbu-Byakko	6 P P P	MMM	20(3)24	20	Mid Punch	-14	Cr(35~25)	LNC	LNC
Tenbu-Seiran	6 P P K	MML	23(4)26	25	Low Kick	-15	Cr(10~4)	Cr(21~13)	KND
-	K	H	15(2)23	28	High Kick	-10	Cr(11~6)	Cr(26~18)	Cr(26~18)
-	K K	HM	19(2)28	27	Mid Kick		KND	KND	KND
-	3 K	H	16(2)25	25	High Kick	-13	Cr(35~25)	LNC	LNC
-	3 3 K	M	16(2)26	25	Mid Kick	-11	KND	KND	KND
-	3 3 K K	MH	18(2)40	24	Jumping High Kick	-25	Cr(9~1)	Cr(9~1)	Cr(9~1)
Shinryu-Rensei	3 3 K K K	MHM	19(3)38	33	Jumping Mid Punch	-11	KB	KB	KB
-	4 K	H	16(2)30	20	High Kick	-19	Cr(2~-3)	Cr(19~11)	CLP
Shirenami	4 K K	HM	29(3)27	32	Jumping Mid Kick		KND	KND	KND
Izayoi-Geri	4 K 3 K	HH	18(2)24	20	High Kick	-13	Cr(36~26)	LNC	LNC
Maizuru	7 K	M	20(3)27	28	Jumping Mid Kick	-15	LNC	LNC	LNC
-	9 K	M	17(2)25	25	Mid Kick	-15	Cr(35~25)	LNC	LNC
-	6 K K	MH	14(2)43	23	Jumping High Kick	-28	Cr(17~7)	LNC	LNC
Hisho-San-Renzan	9 K K K	MHM	24(5)25	37	Jumping Mid Punch	-2	KND	KND	KND
Getsurin-Kyaku	8 K	M	12(5)56	45	Jumping Mid Kick	-31	KND	KND	KND
-	1 K	L	16(2)25	10	Low Kick	-9		Cr(19~12)	Cr(19~12)
-	2 K	M	14(2)22	25	Mid Kick	-3	1	Cr(27~19)	Cr(27~19)
-	3 2 K	M	15(3)35	25	Mid Kick	-20	LNC	LNC	LNC
Tenko-Kyaku	3 2 K K	MM	24(5)24	35	Jumping Mid Punch	-2	KND	KND	KND
Jinso-Kyaku	9 K	M	15(3)25	26	Mid Kick	-10	Cr(3~-1)	Cr(23~15)	Cr(23~15)
Fuun	9 K	H	20(2)28	45	Jumping High Kick	-3	KB	KB	KB
Shiku	7 K	M	32(3)30	30	Jumping Mid Punch	2	KND	KND	KND
Yoroi-Nuki	P + K	M	18(3)24	25	Mid Punch	-10	KB	KB	KB
-	3 P + K	-	50	-	-				
Shippu-Tensho	3 P + K P	H	38(3)26	28	High Punch	GB(7)	KB	KB	KB
Shippu-Kairin	3 P + K K	(MM)	32(2)7(3)36	26+20	MK, JMK	-15	LNC	LNC	LNC
Tenjin-Shosho	3 P + K P + K	M	34(3)36	32	Jumping Mid Punch	-11	LNC	LNC	LNC
Kairetsu	3 3 P + K	M	21(2)26	32	Mid Punch	-11	KB	KB	KB
Rekkuga	3 3 P + K	M	36(4)31	42	Mid Punch	GB(1)	KB	KB	KB

Unholdable, Semi-Safe, Unsafe, Safe

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(11~8)	Cr(11~8)	-	-	No	-
-	-	-	Cr(6~3)	Cr(6~3)	-	-	No	-
-	-	-	Cr(9~6)	Cr(9~6)	-	-	No	-
Cr(36~26)	Cr(36~26)	Cr(36~26)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
Cr(24~16)	Cr(25~17)	Cr(25~17)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
Cr(22~14)	CLP	CLP	KND	KND	KND	KND	No	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	KND	KND	-	-	Yes	-
KND	KND	KND	KND	KND	KND	KND	No	-
	Cr(17~11)	Cr(17~11)	Cr(7~3)	Cr(7~3)	Cr(7~3)	Cr(7~3)	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
Cr(10~4)	Cr(16~9)	KND	KND	KND	KND	KND	Yes	-
-	-	-	Cr(21~13)	Cr(21~13)	-	-	Yes	-
-	-	-	KB	KB	-	-	No	-
Cr(24~16)	Cr(25~17)	Cr(25~17)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
Cr(22~14)	CLP	CLP	KND	KND	KND	KND	No	-
-	-	-	KB	KB	-	-	Yes	-
Cr(25~17)	Cr(25~17)	Cr(25~17)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	Yes	-
Cr(10~4)	Cr(16~9)	KND	KND	KND	KND	KND	Yes	-
Cr(33~23)	Cr(33~23)	Cr(33~23)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	No	BT
-	-	-	KB	KB	-	-	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
Cr(10~4)	Cr(16~9)	KND	KND	KND	KND	KND	Yes	-
Cr(35~25)	LNC	LNC	LNC	LNC	LNC	LNC	No	BT
-	-	-	KB	KB	-	-	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	Cr(26~18)	Cr(26~18)	-	-	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
CLP	CLP	CB	CLP	CLP	CLP	CLP	No	-
0	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)		-
-4	Cr(37~27)	Cr(37~27)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
	Cr(25~17)	Cr(25~17)	Cr(30~21)	Cr(30~21)	Cr(30~21)	Cr(30~21)	No	-
Cr(34~24)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(35~25)	LNC	LNC	LNC	LNC	LNC	LNC	Yes	-
Cr(10~4)	Cr(21~13)	KND	KND	KND	KND	KND	Yes	-
	Cr(19~13)	Cr(25~18)	Cr(10~6)	Cr(40~30)	Cr(10~6)	Cr(40~30)	Yes	-
KND	KND	KND	KND	KND	KND	KND	No	-
Cr(10~4)	Cr(16~9)	KND	KND	KND	KND	KND	Yes	-
KB	KB	KB	KB	KB	KB	KB	No	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
Cr(34~24)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(35~25)	LNC	LNC	LNC	LNC	LNC	LNC	Yes	-
Cr(10~4)	Cr(21~13)	KND	KND	KND	KND	KND	Yes	-
-	-	-	Cr(26~18)	Cr(26~18)	-	-	No	-
KND	KND	KND	KB	KB	KB	KB	Yes	-
-	-	-	LNC	LNC	-	-	No	-
KND	KND	KND	LNC	LNC	LNC	LNC	No	-
-	-	-	Cr(9~1)	Cr(9~1)	-	-	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
-	-	-	KND	KND	-	-	No	BT
KND	KND	KND	KND	KND	KND	KND	No	BT
-	-	-	LNC	LNC	-	-	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	Yes	-
Cr(35~25)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	LNC	LNC	-	-	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
	Cr(19~12)	Cr(19~12)	Cr(4~0)	Cr(34~24)	Cr(4~0)	Cr(34~24)	No	-
Cr(19~12)	Cr(27~19)	Cr(27~19)	Cr(32~23)	Cr(32~23)	Cr(32~23)	Cr(32~23)	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
Cr(23~15)	Cr(23~15)	Cr(23~15)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	No	-
-	-	-	KB	KB	-	-	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
								-
-	-	-	KB	KB	-	-	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC		BT
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
KB	KB	KB	KB	KB	KB	KB	No	-

Move List (continued)

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
Zanei-Rekkuga	⇨ P ⇩ K	M	45~63(4)31	30~50	Mid Punch	GB(1)	KB	KB	KB
-	⇦ P ⇩ K	-	84	-	-	-	-	-	-
-	⇨ P ⇩ K	-	56	-	-	-	-	-	-
Shippu-Zan	↗ P ⇩ K	M	30~59(2)35	25	Mid Punch	-10	KB	KB	KB
Mugen-Reppu-Jin	↘ P ⇧ K	M	39~59(2)35	80	Mid Punch	GB(16)	KB	KB	KB
-	H ⇩ K	H	18(3)33	28	Jumping High Kick	-15	KND	KND	KND
Juji-Kyaku	H ⇧ K K	HM	20(3)35	30	Jumping Mid Kick	-11	KND	KND	KND
Mizukage	↓ H ⇩ K	L	24(4)26	25	Low Kick	-15	Cr(10~4)	Cr(16~9)	KND
-	↘ H ⇩ K	(MM)	23(2)5(2)30	20+16	Jumping Mid Punch	-15	Cr(19~11)	Cr(19~11)	Cr(19~11)
-	↘ H ⇩ K K	(MM)L	19(3)26	25	Low Kick	-15	Cr(11~5)	Cr(17~10)	Cr(17~10)
Shanin-Tai-Renzan	⇨ H ⇩ K K P	(MM)LM	24(3)24	25	Mid Punch	-9	KB	KB	KB
-	-	M	24(2)25	32	Mid Punch	-9	Cr(24~16)	Cr(23~15)	Cr(23~15)

Back-Turned

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	12(3)17	11	High Punch			-3	Cr(31~23)
-	⇨ P	M	13(2)20	14	Mid Punch	-4	0	Cr(28~20)	Cr(28~20)
-	↓ P	L	13(3)20	13	Low Punch	-5	-1	Cr(28~20)	Cr(28~20)
-	K	H	15(3)25	30	High Kick	-9	KB	KB	KB
-	⇨ K	M	15(3)29	26	Mid Kick	-13	Cr(-1~-5)	Cr(24~15)	Cr(24~15)
Ei-Getsurin	↘ K	M	11(5)55	42	Jumping Mid Kick	-30	LNC	LNC	LNC
-	↓ K	L	18(5)27	25	Low Kick	-15	Cr(8~2)	KND	KND

Throws

Name	Notation	Height	Execution	Damage	Advantage on Hit
Rasetsu-Sho	T	H	5(2)23	38	-
Mugen-Raimei-Kyaku	⇨ T	H	7(2)24	20+22	-
Kagero-Mawari	⇨ ⇨ T	H	7(2)24	45	-
Sekiei-Mawari	⇨ ⇨ T (Facing the wall)	Wall	7(2)24	55	-
Naraku	⇦ T	H	10(2)24	45	-
Kegon-Nobori	⇦ T (Back to the wall)	Wall	10(2)24	55	-
Kuretsuso	↑ ↑ T	H	10(2)25	20+32	-
Kagero	↗ T	H	7(2)24	0	9
Nakiryu	⇩ T	H	12(2)26	16+15	-
-	⇦ ⇦ T	Combo Throw	-	20	-
-	⇦ ⇨ ⇨ T	Combo Throw	-	29	-
Nakiryu	⇩ T (Ceiling)	H	12(2)26	16+25+16+20	-
-	⇦ ⇦ T	Combo Throw	-	20	-
-	⇦ ⇨ ⇨ T	Combo Throw	-	20	-
Kagetsu	T (To opponent's back)	H	5(2)23	53	-
So-Getsurin	↓ T (To crouching opponent)	L	5(2)21	10+28+10	-
Hao-Kijin	↗ T (To crouching opponent)	L	7(2)19	50	-
Kurogane	↓ T (To crouching opponent's back)	L	5(2)21	58	-
Oboro	T (During Hayate-Gake)	H	45(2)28	10+48	-

Tag Throws

Name	Notation	Partner	Height/Type	Execution	Damage
-	T	Ayane	H	5(2)23	20+20+30
-	T	Ryu Hayabusa	H	5(2)23	20+50
-	T	Christie	H	5(2)23	70
-	T	Brad Wong	H	5(2)23	30+40
-	T	Other	H	Varies Per Partner	60

Wake-Up Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While on the ground, K	M	35(4)18	20	Mid Kick		Cr(21~14)	Cr(28~20)	Cr(28~20)
-	While on the ground, ↓ K	L	34(4)18	20	Low Kick	-10	Cr(21~14)	Cr(24~17)	Cr(24~17)
Koyo-Kyaku	While on the ground, H ⇩ K	M	23(2)30	28	Mid Kick	-14	LNC	LNC	LNC

Side Step Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
Kirikaze - Yoroi-Nuki	Side Step P	M	27(3)24	25	Mid Punch	-9	KB	KB	KB
Kirikaze - Zanun	Side Step K	H	31(3)33	28	Jumping High Kick	-15	KND	KND	KND

Partition Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While Jumping P	M	40(8)14	29	Mid Punch	GB	BNC	BNC	BNC
-	While Jumping K	M	37(8)25	32	Jumping Mid Punch	GB	KB	KB	KB
-	While Landing P	M	54(2)26	38	Mid Punch		KB	KB	KB
-	While Jumping K	L	58(4)26	25	Low Kick	-11	Cr(16~9)	KND	KND
-	While Jumping T	H	32(2)30	20+22	-	-	-	-	-
-	While Landing T	H	41(2)24	-	-	-	-	-	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
KB	KB	KB	KB	KB	KB	KB	No	-
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
-	-	-	KND	KND	-	-	Yes	-
KND	KND	KND	KND	KND	KND	KND	No	-
Cr(10~4)	Cr(16~9)	KND	KND	KND	KND	KND	Yes	-
Cr(19~11)	Cr(19~11)	Cr(19~11)	Cr(10~4)	Cr(10~4)	Cr(10~4)	Cr(10~4)	No	-
Cr(11~5)	Cr(17~10)	Cr(17~10)	KND	KND	KND	KND	Yes	-
KB	KB	KB	KB	KB	KB	KB	No	-
Cr(4~0)	Cr(23~15)	Cr(23~15)	Cr(29~20)	Cr(29~20)	Cr(29~20)	Cr(29~20)	No	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(6~3)	Cr(6~3)	-	-	No	-
Cr(21~14)	Cr(28~20)	Cr(28~20)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	No	-
-1	Cr(28~20)	Cr(28~20)	Cr(8~4)	Cr(38~28)	Cr(8~4)	Cr(38~28)	No	-
-	-	-	KB	KB	-	-	No	-
Cr(11~4)	Cr(24~15)	Cr(24~15)	Cr(10~4)	Cr(10~4)	Cr(10~4)	Cr(10~4)	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(8~2)	KND	KND	KND	KND	KND	KND	No	-

Holds

Name	Notation	Height/Type	Execution	Damage
Ryugaku-Ko	↘ K	H/P	0(18)17	46
Raijin-Kyaku	↘ K	H/K	0(18)17	20+26
Homura	← K	M/P	0(18)17	46
Mugen-Raimei-Kyaku	→ K	M/K	0(18)17	20+25
Ho-O-Sen	↙ K	L/P	0(18)16	20+26
-	↙ K	L/K	0(18)16	46
Ogoroshi	← K	Jumping P	0(18)17	51
Senpu-Aku	← K	Jumping K	0(18)17	20+15
Subaru	← → K	Expert M/K	0(18)12	30+15
Tenko	← → K (Ceiling)	Expert M/K	0(18)12	30+15

Down Attacks

Name	Notation	Height/Type	Execution	Damage
Jiwari	↓ P	Grounded	20(2)33	10
Oni-Fumi	↓ P + K	Grounded	34(13)57/32	18

Special Moves

Name	Notation	Height	Execution	Attack Type
Hayate-Gake	← P + K	-	50	-
Tenshin-Sen	↓ P + K	-	35	-
Tenshin-Sen	↓ P + K			
Mugetsu	↘ P + K	-	60	-
Mugetsu - Hayate-Gake	↘ P + K →	-	84	-
Taunt: Koku-Ubu	← → ← K + P + K	-	57	-
Taunt: Prepare	← → ← K + P + K	-	100	-
Taunt: Please	← → K + P + K	-	200	-
Taunt: You Cannot Defeat Me	← → K + P + K	-	160	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(21~14)	Cr(28~20)	Cr(28~20)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Yes	-
Cr(21~14)	Cr(24~17)	Cr(24~17)	KND	KND	KND	KND	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
KB	KB	KB	KB	KB	KB	KB	No	-
-	-	-	KND	KND	-	-	Yes	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
Cr(16~9)	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	-

HELENA

Bio

COUNTRY
France

GENDER
Female

BIRTH DATE
January 30

AGE
23

BLOOD TYPE
AB

HEIGHT/WEIGHT
170 cm/49 kg

BODY SIZE
B90 W56 H86 cm

FIGHTING STYLE
Pi Gua Quan

OCCUPATION
Opera Singer

FAVORITE FOOD
Blanc Manger

HOBBIES
Walking Her Dog

The youthful leader of the enormous DOATEC conglomerate. Though the company was once involved in the development of terrifying biological weapons, Helena is seeking to start anew by hosting the fifth Dead or Alive Tournament.

Rating

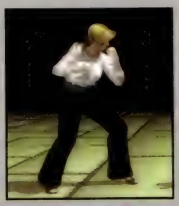
Overview

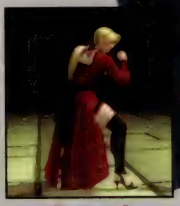
Helena is a complex character that relies almost exclusively on evasion and stun-based mix-ups. She has low damage output and must work with only a handful of safe attacks. It's rare to finish a combo string with Helena, but if you can stun the opponent, she becomes a fine-tuned machine of brilliance. Even the most skilled opponents have a hard time defending against a good Helena player while they're stunned. To become a good Helena player takes a vast knowledge of her many stances and how they intertwine with one another to form a seamless offense.

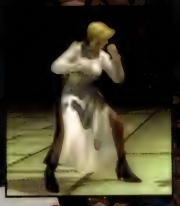
Costumes

Costume 1

Costume 2


Costume 3


Costume 4


Costume 5

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PRIME ATTACKS

Critical Burst

↖ P

Helena's Critical Burst is more unsafe than most other Critical Burst attacks. It leaves her at -10 if the opponent blocks, but like other Critical Burst attacks, it stuns on normal hit and executes in 20 frames. It also has a follow-up combo (↖ P K K) in which the last hit launches on counter hit. This works well for baiting a counter, which can be punished by Helena's Bokuho throw, or a low throw if the opponent attempts to counter the second attack in the combo string. Because many of Helena's best attacks are mid punches, you won't have many opportunities to use her Critical Burst attack, but it's still good to know it's available should an opportunity arise.

Safe

↘ P + K

Helena only has one way to enter her Bokuho (BKO) stance safely on block, and that's with ↘ P ⁜ K. It executes in 22 frames, stuns on normal hit, and serves as a 3-in-1 natural combo in which the last two hits of the attack cannot be countered or evaded if the first connects. In fact, even if the first hit is blocked, the opponent is forced to block the last two hits of the attack as well. It leaves Helena in BKO at 0 frames, which means that she's safe as long as she isn't fighting a character with an 11-frame mid or low attack. If she is, she must use BKO Duck (↓ while in BKO) to go under the mid attack. Helena's fastest attack out of BKO is 12 frames (P or ⇨ P), and while she tech crouches under high attacks with BKO ⇨ P, an 11-frame mid will beat her out every single time. If the opponent does not have an 11-frame mid or low attack, mix it up between BKO ⇨ P and BKO T for the most part. Occasionally you can mix in BKO ↓ K or BKO ⇨ K for a low or mid kick.

⇨ P + K

Helena has only a few safe attacks at her disposal, but they each serve a very specific purpose during a battle. Her ⇨ P ⁜ K executes in 15 frames and stuns on normal hit, which makes it work well as a moderately quick poking attack. If it's blocked, Helena is safe at -5 and it works well against an opponent running toward Helena for a throw/attack mix-up because it has a decent amount of priority in that situation.

⇨ K P

Out of all of Helena's safe attacks, ⇨ K P is the only one that can be found in multiple combo strings. The most basic version is ⇨ K P, but it can also be done as BT ⇨ K P or even as BKO ⇨ P K P, although the BKO version is not safe when blocked. The normal and BT versions of the combo string leave Helena at -5 when blocked. This is a good position for Helena to be in because a lot of players think the attack is unsafe and attempt to throw punish. Use one of her many tech crouching attacks (P ⇨ K) to go under the throw attempt. Because this is a two-hit combo string, some opponents will try to counter the second attack. Free-cancel it and punish the counter attempt with BKO T.

BKO ⇨ P P P

One of Helena's fastest attacks from her Bokuho stance is BKO ⇨ P. The full combo string is BKO ⇨ P P P, which executes in 12 frames and leaves Helena at -5 if the last attack is blocked. The last hit also stuns on normal hit, but there's a slight delay between the second and third attacks. Use this delay to bait an opponent into countering so you can punish with BKO T. There's also an alternate version of the string that can be done as BKO ⇨ P P K. The last hit is not safe, but it launches on counter hit.

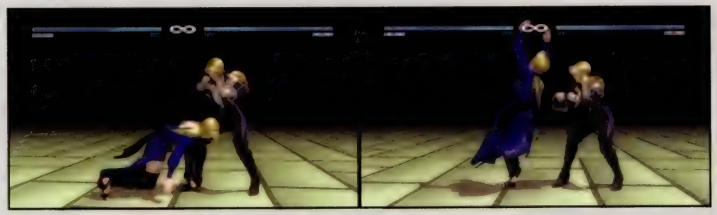
Frame Advantage

H + K

Helena's only frame advantage attack that doesn't require a lengthy charge time is H + K. It can be done from neutral stance as H + K, or from her back-turned stance as the last attack in BT P P K. Both variations are high, track, and give Helena +7 frame advantage, with the neutral stance version executing in 25 frames. Nothing is guaranteed from the frame advantage, so use it to continue Helena's offensive pressure. If the attack hits, the opponent is knocked back.

Crush

P + K



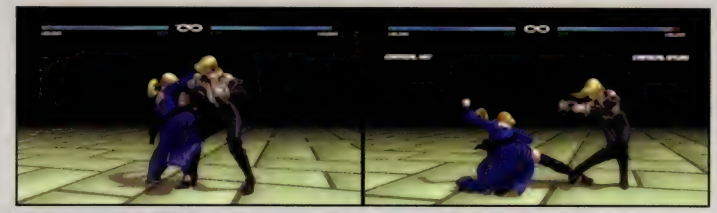
Arguably one of the best tech crouching attacks from *Dead or Alive 4* makes a triumphant return in *Dead or Alive 5*. It tech crouches under high attack instantly, and launches on counter hit. If it connects as a normal hit, it stuns the opponent, and if it's blocked it leaves Helena at -15. If an opponent blocks, he or she will have to make a choice between attempting to punish the attack, or waiting for the follow-up (P + K P), which is also unsafe at -12. As one of Helena's primary crush attacks, smart players will be expecting it, so do not overuse it or an opponent will start to counter.

↓ P + K

Helena's Bokuho stance transition tech crouches under high attacks in 7 frames. If you use the BKO Duck (↓ P + K ↓), it goes under high attacks in 6 frames. In both instances, it tech crouches slower than some of her other crush attacks. The advantage to using the BKO transition instead of a crushing attack is that if the opponent does not attack, Helena remains relatively safe, whereas her other tech crouching attacks are all unsafe if the opponent blocks.

↙ P

One of the improvements to Helena from *Dead or Alive 4* to *Dead or Alive 5* is her ↙ P combo string. The first attack executes in 17 frames, tech crouches under high attacks instantly, hits low, and leaves Helena in her back-turned stance at -13 if it's blocked. The full combo string is ↙ P P K, with the second hit being -13 on block and the third hit being -10. The last hit ends in BKO stance, but more importantly, the second attack causes a Trip stun on counter hit and leaves Helena in a back-turned stance. This forces the opponent to counter or Slow Escape to avoid Helena's next attack (either finishing the combo string or free-canceling and using a different attack). Free-cancel and use a mid launcher from back-turned (BT ← K or BT P + K) to condition the opponent to counter mid. Once they start countering, use Helena's BT T to punish.



↓ H + K

While Helena's ↓ H + K is not safe if blocked (-9), it tech crouches under high attacks very early in the animation, stuns on normal hit, and leaves Helena in BKO stance. This is one of Helena's best ways to enter BKO because of the tech crouch properties of the attack, and the fact that it hits low and stuns on normal hit. It's a little slow at 23 frames, but most players will not be able to counter or block it on reaction. If they do, restrict the use of this attack to tech crouching purposes only.

Whiff Punishment

→ → P

Helena's → → P is unsafe (-9) in *Dead or Alive 5*, which restricts it to a whiff punishing attack. It doesn't cover a great deal of distance, but it covers more than most of Helena's other attacks that are fast enough to be used for whiff punishment. It executes in 14 frames and knocks down on normal hit, but you'll have to stay moderately close to the opponent to use it as a whiff punisher due to its somewhat limited range.

STRATEGIES

Offensive

Helena is one of the most unsafe characters in the entire game. Because of this she must rely on free-canceling into new combo strings and throws to keep her offense going. If she finishes almost any string in her move list, she can be punished. Her main offensive strategy is to stun an opponent, and then use her vast array of attacks across her different stances to either launch the opponent for a juggle or bait the opponent into countering so she can connect a Bokuho throw (BKO T). Her damage output is relatively low unless you can connect with a lengthy stun combo or a hi counter BKO T combo.

Use Helena's 3-in-1 ↘ P + K to enter BKO safely on block. There are several combo strings that end with a similar 3-in-1 attack, but this is the only version that's safe if the opponent blocks. Even this version forces Helena to attack immediately or use the BKO Duck (BKO ↓) because she's left at 0 and her fastest attack from BKO is 12 frames (P or → P). If you can connect BKO → P P K on counter hit or during a stun, it launches the opponent for a juggle.

The other variations of the 3-in-1 attack (← P ↓ P, BT P P ← P ↓ P, BT → P + K, etc.) all leave Helena in Bokuho at -4. Under most circumstances -4 means that a character is safe. However, Helena's fastest attack out of BKO is 12 frames and it also takes her 12 frames to cancel out of BKO and block. Virtually every character in the game has a low attack that's fast enough to beat out all of Helena's BKO attacks when she's at -4, and if you attempt to cancel BKO and block, the 12-frame recovery allows most quick low attacks (↓ P) to hit her before she can block. So while Helena is at -4, she's still very vulnerable to attack and a smart player will not miss this opportunity.

Helena has a Sit-Down stun from the second hit of her → P P and all variations of it (↘ P P P, BT P P P P, etc.). Unfortunately, it can be Slow Escaped to the point where very few attacks are guaranteed to connect. In most cases, it's best to use ↘ P following the Sit-Down stun. It keeps the opponent stunned and allows Helena to mix-up with her various stances and potentially a BKO T. Ideally, you want to connect Helena's ← ← P P P combo string because the last hit is a Sit-Down stun that lasts long enough for Helena to land her Critical Burst. Most skilled players will not get hit by this combo string at all, but even if you manage to connect the first one or two attacks, it's highly probable that an opponent will counter the third hit. This allows Helena to use the alternate combo string of ← ← P P ↓ P P K or free-cancel and use her BT T or turn around and use her BKO T.

Depending on your distance away from the opponent, you can use Helena's H + K guard break to trick an opponent into attacking while Helena is at +7. This would allow ← ← P to interrupt any other high or mid attack that doesn't tech crouch. Once the opponent learns not to attack, mix in Helena's BKO throw or → P + K as a safe mid option. Again, the main goal as Helena is to stun the opponent and mix him or her up with Helena's large assortment of attacks or a BKO throw if the opponent attempts a counter.

Defensive

Defensively Helena is all about tech crouching under high attacks. Her Bokuho stance specializes in ducking under high attacks, and her Bokuho Duck even goes under most mid attacks. Only a few specific mid attacks with a downward motion can hit Helena out of her BKO Duck, but you must use it with precision. If you rapidly press BKO ↓ over and over, Helena will BKO Duck multiple times, but the recovery on the Duck is somewhat lengthy. If you go under an attack and try to use BKO → P P K or some other attack to punish the opponent, another Duck will execute or Helena will simply remain idle if you rapidly press BKO ↓. A single, well-timed BKO ↓ will duck under a high or mid attack and allow Helena to punish with BKO T, BKO → P P K, or an attack of your choice.

Wall

The only important thing to note against the wall is that most of Helena's BKO throw combos will not work properly when an opponent's back is to the wall. Her ↑ P and ← P P K both slam the opponent into the wall and do not allow for the normal juggle follow-ups. Instead, you'll have to use the more basic ↘ P K P, P P K, or P P ↓ P P as a post-BKO throw juggle. While P P ↓ P P is the most damaging way to end most of Helena's low-height juggles, if the opponent is fairly close to the wall, use ↘ P K P instead because it knocks an opponent into the wall from farther away than P P ← P P and inflicts more damage than P P K.

Throws

Helena has two main throws of worth. The first is ↘ T, which ends with Helena in BKO, facing the opponent's back with +9 frame advantage. In this situation, use BKO → P P as a guaranteed follow-up. If you're near a wall, BKO → P P K will connect as well. A similar situation occurs after Helena's back-turned throw, except that Helena is in a neutral stance facing the opponent's back with +9 frame advantage. Use ↘ P P P as a combo, or ↘ ↘ P P to launch the opponent for a juggle. If you choose ↘ P P, keep in mind that the opponent can counter the second attack in that combo string. However, this allows Helena to mix up between ↘ P P and ↘ P free-cancel, BKO throw.

COMBOS

STUN OPPONENT

EXTEND	P, ↘P, ←P, ↘K, BT ←P, BT ↙P
UNHOLDABLE	↖P, →PP
CRITICAL BURST	↖P
LAUNCHER	↑K, ↗K, ↖K, P+K
JUGGLE	PP←PP ↓PKP PPK ←PPK ◦ ↗K

THROW COMBOS

THROW	BKD T ◦ ←PPK ◦ ↗K BKD T ◦ ↑P ◦ ↓PKP

FRAME DATA AND MOVE LIST

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	11(2)13	10	High Punch	-3	-3	-1	Cr(36~28)
-	P P	HM	13(2)25	12	Mid Punch	-10	Cr(4~0)	Cr(24~16)	Cr(24~16)
Renkan-Kasui-Sho	P P P	HMM	18(3)26	26	Mid Punch	-9	KND	KND	KND
-	P P ←	HM-	13(2)28	-	-	-			
-	P P ← P	HMM	25(2)25	14	Mid Punch	-10	Cr(24~16)	Cr(24~16)	Cr(24~16)
Hekiro-Kasui-Sho	P P ← P P	HMMM	20(3)26	28	Mid Punch	-9	KND	KND	KND
Hiko_Rensho-Soshu	P P ← P ↓ P	HMML	21(3)26	18	Low Punch	-10	-4	Cr(11~5)	Cr(11~5)
Renkan-Kosen-Tai	P P K	HMH	16(2)28	24	High Kick	-8	KB	KB	KB
Hiko_Sho-Koshutai	P P ← K	HMM	21(3)24	20	Mid Kick	-14	LNC	LNC	LNC
Tanheki-Sen-Kyaku	P P ↓ K	HML	24(3)17	22	Low Kick	-9	Cr(21~15)	Cr(31~23)	Cr(31~23)
-	P K	HH	12(2)26	26	High Kick	-9	Cr(6~1)	Cr(23~15)	Cr(23~15)
-	P K K	HMM	10(2)27	12	Mid Kick	-11	Cr(2~-2)	Cr(21~13)	Cr(21~13)
Sensho-Rekkai-Kyaku	P K K K	HMMH	10(2)29	18	High Kick	-11	Cr(3~-2)	Cr(20~12)	Cr(20~12)
-	→ P	H	15(2)26	20	High Punch	-11	-10	Cr(8~3)	Cr(8~3)
Kasetsu-Sho	→ P P	HM	16(4)24	22	Mid Punch	-10	0	Cr(23~15)	Cr(23~15)
Kasui-Sho	→ → P	M	14(3)26	28	Mid Punch	-9	KND	KND	KND
-	↓ P	M	15(3)26	18	Mid Punch	-17	-16	Cr(19~11)	Cr(19~11)
-	↓ P P	MH	16(2)26	17	High Punch	-14	-13	Cr(23~15)	Cr(23~15)
Tenshi-Kasui-Sho	← P P P	MHM	16(3)26	28	Mid Punch	-9	KND	KND	KND
-	← P P K	MHM	20(2)20	20	Mid Kick	-9	Cr(20~14)	LNC	LNC
Rensho_banshu-Senkyaku	← P P K K	MHML	23(3)18	15	Low Kick	-9	Cr(30~22)	Cr(30~22)	Cr(30~22)
Rensho-Shashu-Ki-Kyaku	← P P ↑ K	MHH	16(2)24	20	High Kick	-8	Cr(36~26)	LNC	LNC
Taishuku-Bansho	→ P ↓ P	M(MMM)	14(2)6(2)6(2)14	10+10+12	Mid Punch	-4	Cr(35~27)	Cr(35~27)	Cr(35~27)
-	← ← P	H	16(3)21	17	High Punch	-10	Cr(12~7)	Cr(12~7)	Cr(12~7)
-	← ← P P	HH	17(3)26	20	High Punch	-13	Cr(7~2)	Cr(7~2)	Cr(7~2)
Saho-Soheki-Sho	← ← P P P	HHM	22(3)29	26	Mid Punch	-18	Cr(34~23)	Cr(34~23)	Cr(34~23)
-	→ ← P P ↓ P	HHL	17(3)25	15	Low Punch	-13	-11	Cr(12~6)	Cr(12~6)
-	← ← P P ↓ P P	HHLL	17(3)25	15	Low Punch	-13	-11	Cr(12~6)	Cr(12~6)
Renkan-Hoto-Kaso	→ → P P ↓ P P K	HHLLL	21(3)16	22	Low Kick	-10	Cr(22~16)	Cr(32~24)	Cr(32~24)
-	↑ P	H	14(3)25	20	High Punch	-10	Cr(34~24)	Cr(34~24)	Cr(34~24)
-	↑ P P	(HHH)	11(2)16(2)25	10+10	High Punch	-10	-9	Cr(9~4)	Cr(9~4)
Seiryu-Nyusui	↑ P P ↓ P	(HHH)L	16(2)25	14	Low Punch	-10	-8	Cr(13~7)	Cr(13~7)
-	↗ P	M	14(2)25	20	Mid Punch	-10	Cr(4~0)	Cr(24~16)	Cr(24~16)
-	↗ P ←	HM-	14(2)29	-	-	-14	-	-	-
Tanheki-Kasui-Sho	↗ P P	MM	19(3)26	28	Mid Punch	-9	KND	KND	KND
Tanheki-Kosen-Tai	↗ P K	MH	17(2)28	24	High Kick	-8	KB	KB	KB
Tanheki-Sen-Kyaku	↗ P ↓ K	ML	25(3)17	22	Low Kick	-9	Cr(21~15)	Cr(31~23)	Cr(31~23)
Kyuho-Ryoin-Sho	↖ P	M	20(3)22	24	Mid Punch	-10	Cr(26~18)	CLP	CB
-	↖ P K	ML	16(2)26	10	Low Kick	-13	-11	Cr(12~6)	Cr(12~6)
Ryoin-Koshu-Tai	↖ P K K	MLM	17(3)30	25	Mid Kick	-14	Cr(29~19)	LNC	LNC
-	↓ P	L	14(2)20	5	Low Punch	-4	0	Cr(9~5)	Cr(9~5)
-	↘ P	M	12(2)24	18	Mid Punch	-14	-12	Cr(25~17)	Cr(25~17)
-	↘ P P	MH	16(2)26	20	High Punch	-11	-10	Cr(8~3)	Cr(8~3)
Renkan-Kasetsu-Sho	↘ P P P	MHM	16(4)24	22	Mid Punch	-10	0	Cr(23~15)	Cr(23~15)
Dokuritsu-Kaheki	↘ P → P	MM	12(4)27	20	Mid Punch	-13	Cr(31~21)	Cr(31~21)	Cr(31~21)
-	↘ P	M	13(3)23	20	Mid Punch	-13	Cr(36~26)	Cr(36~26)	Cr(36~26)
Choda-Karan	↘ P P	MM	16(3)26	22	Mid Punch	-12	Cr(33~23)	LNC	LNC
Senchoho-Kahi	↘ P → P	MM(MMM)	16(4)4(2)6(2)14	10+10+12	Mid Punch	-4	Cr(33~25)	Cr(33~25)	Cr(33~25)
-	↙ P	L	17(3)25	15	Low Punch	-13	-11	Cr(12~6)	Cr(12~6)
-	↙ P P	LL	17(3)25	15	Low Punch	-13	-11	Cr(18~11)	Cr(18~11)
Senpo-Toren-Sokyaku	↙ P P K	LLL	21(3)16	15	Low Kick	-10	Cr(22~16)	Cr(32~24)	Cr(32~24)
-	↓ P	H	14(2)22	16	High Punch	-10	Cr(38~28)	Cr(38~28)	Cr(38~28)
-	↓ P K	HM	15(2)27	20	Mid Kick	-11	Cr(22~14)	Cr(22~14)	Cr(22~14)
Geimen-Ittai-Kataku-Sho	↓ P K P	HMH	19(2)18	24	High Punch	-2	KB	KB	KB
-	↓ P	M	23(3)27	22	Mid Punch	-11	Cr(21~13)	Cr(21~13)	Cr(21~13)
Zenheki-Soheki-Sho	↖ P P	(MM)	23(3)28	24	Mid Punch	-12	BNC	BNC	BNC
-	↓ P → P	(MMM)	14(2)9(2)24	10+10	Mid Punch	-1	Cr(36~26)	Cr(36~26)	Cr(36~26)
Zenheki-Ryoin_Uryu-Banda	↖ P ← P P	(MMM)(MMM)	22(5)6(2)6(2)14	10+10+12	Mid Punch	-4	Cr(32~24)	Cr(32~24)	Cr(32~24)
Zenheki-Koso-Tai	↖ P K	(ML)	23(3)26	23	Low Kick	-12	Cr(11~5)	Cr(17~10)	KND
Zenheki-Koso-Tai	↖ P K ↓	(ML)	23(3)20	23	Low Kick	-6	Cr(11~5)	Cr(17~10)	KND
-	K	H	12(2)26	26	High Kick	-9	Cr(6~1)	Cr(23~15)	Cr(23~15)
-	K K	HM	10(2)27	12	Mid Kick	-10	Cr(2~-2)	Cr(21~13)	Cr(21~13)
Rekkai-Kyaku	K K K	HMH	10(2)29	18	High Kick	-11	Cr(3~-2)	Cr(20~12)	Cr(20~12)
-	→ K	M	21(3)18	20	Mid Kick	-8	Cr(21~15)	LNC	LNC
Shin-Kyaku-Ryoin-Sho	→ K P	MM	26(3)22	22	Mid Punch	-1	Cr(6~2)	Cr(26~18)	Cr(26~18)
Shin-Kyaku-Kasen-Kyaku	→ K K	ML	20(3)18	20	Low Kick	-9	1	Cr(30~22)	Cr(30~22)
-	→ → K	L	24(2)26	23	Low Kick	-13	-10	Cr(23~15)	Cr(23~15)
-	→ → K ↓	L	24(2)22	23	Low Kick	-9	-10	Cr(23~15)	Cr(23~15)
-	→ → K P	LL	18(2)25	15	Low Punch	-13	Cr(24~16)	Cr(13~7)	Cr(13~7)
Hoken-Soto	→ → K P P	LLM	19~34(3)31	22~42	Mid Punch	-8~GB(2)	KND	KND	KND
-	→ K	H	14(4)25	23	High Kick	-15	Cr(7~2)	LNC	LNC
Rigo-Tai	→ K K	HM	15(5)25	22	Mid Kick	-12	LNC	LNC	LNC
Shashu-Ki-Kyaku	↑ K	H	16(2)24	20	High Kick	-8	Cr(36~26)	LNC	LNC
Niki-Kyaku	↗ K	(MM)	14(2)9(2)25	15+20	MK/JMK	-9	LNC	LNC	LNC
Toku-Gaihai-Ren	↖ K	M	15(6)26	24	Mid Kick	-11	LNC	LNC	LNC
-	↓ K	L	14(2)26	10	Low Kick	-13	-11	Cr(12~6)	Cr(12~6)
Senten-Koshu-Tai	↓ K K	LM	17(3)30	25	Mid Kick	-14	Cr(29~19)	LNC	LNC
-	↘ K	M	15(2)27	23	Mid Kick	-10	Cr(2~-2)	Cr(22~14)	Cr(22~14)

Unholdable, Semi-Safe, Unsafe, Safe

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(11~8)	Cr(11~8)	-	-	No	-
Cr(4~0)	Cr(24~16)	Cr(24~16)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
							No	BT
Cr(24~16)	Cr(24~16)	Cr(24~16)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
-4	Cr(11~5)	Cr(11~5)	KND	KND	KND	KND	No	-
-	-	-	KB	KB	-	-	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	BT
Cr(21~15)	Cr(31~23)	Cr(31~23)	Cr(11~7)	Cr(11~7)	Cr(11~7)	Cr(11~7)	No	BKO
-	-	-	Cr(23~15)	Cr(23~15)	-	-	No	-
Cr(2~-2)	Cr(21~13)	Cr(21~13)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	No	-
-	-	-	Cr(20~12)	Cr(20~12)	-	-	No	-
-	-	-	Cr(14~8)	Cr(14~8)	-	-	Yes	-
0	Cr(23~15)	Cr(23~15)	KND	KND	KND	KND	Yes	-
KND	KND	KND	KND	KND	KND	KND	No	-
Cr(12~5)	Cr(19~11)	Cr(19~11)	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	No	BT
-	-	-	Cr(23~15)	Cr(23~15)	-	-	Yes	-
KND	KND	KND	KND	KND	KND	KND	No	-
Cr(20~14)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(30~22)	Cr(30~22)	Cr(30~22)	Cr(10~6)	Cr(10~6)	Cr(10~6)	Cr(10~6)	No	BKO
-	-	-	LNC	LNC	-	-	No	BKO
Cr(35~27)	Cr(35~27)	Cr(35~27)	Cr(40~31)	Cr(40~31)	Cr(40~31)	Cr(40~31)	No	BKO
-	-	-	Cr(37~27)	Cr(37~27)	-	-	Yes	BT
-	-	-	Cr(32~22)	Cr(32~22)	-	-	Yes	-
Cr(34~23)	Cr(34~23)	Cr(34~23)	BNC	BNC	BNC	BNC	No	-
-11	Cr(12~6)	Cr(12~6)	KND	KND	KND	KND	Yes	BT
-11	Cr(12~6)	Cr(12~6)	KND	KND	KND	KND	Yes	BT
Cr(22~16)	Cr(32~24)	Cr(32~24)	Cr(12~8)	Cr(12~8)	Cr(12~8)	Cr(12~8)	No	BKO
-	-	-	LNC	LNC	-	-	No	-
-	-	-	Cr(15~9)	Cr(15~9)	-	-	Yes	-
-5	Cr(13~7)	Cr(13~7)	KND	KND	KND	KND	Yes	-
Cr(4~0)	Cr(24~16)	Cr(24~16)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
-	-	-	-	-	-	-	No	BT
KND	KND	KND	KND	KND	KND	KND	No	-
-	-	-	KB	KB	-	-	Yes	-
Cr(21~15)	Cr(31~23)	Cr(31~23)	Cr(11~7)	Cr(11~7)	Cr(11~7)	Cr(11~7)	No	BKO
Cr(26~18)	CLP	CB	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
-11	Cr(12~6)	Cr(12~6)	KND	KND	KND	KND	No	-
Cr(29~19)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
0	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	No	-
Cr(17~10)	Cr(25~17)	Cr(25~17)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
-	-	-	Cr(14~8)	Cr(14~8)	-	-	Yes	-
0	Cr(23~15)	Cr(23~15)	KND	KND	KND	KND	Yes	-
Cr(31~21)	Cr(31~21)	Cr(31~21)	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	No	BT
Cr(36~26)	Cr(36~26)	Cr(36~26)	LNC	LNC	LNC	LNC	No	-
Cr(33~23)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(33~25)	Cr(33~25)	Cr(33~25)	Cr(38~29)	Cr(38~29)	Cr(38~29)	Cr(38~29)	No	-
-11	Cr(12~6)	Cr(12~6)	KND	KND	KND	KND	Yes	BT
-11	Cr(18~11)	Cr(18~11)	KND	KND	KND	KND	Yes	BT
Cr(22~16)	Cr(32~24)	Cr(32~24)	Cr(12~8)	Cr(12~8)	Cr(12~8)	Cr(12~8)	No	BKO
-	-	-	LNC	LNC	-	-	No	-
Cr(22~14)	Cr(22~14)	Cr(22~14)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	No	-
-	-	-	KB	KB	-	-	No	-
Cr(21~13)	Cr(21~13)	Cr(21~13)	Cr(26~17)	Cr(26~17)	Cr(26~17)	Cr(26~17)	No	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
Cr(36~26)	Cr(36~26)	Cr(36~26)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	BT
Cr(32~24)	Cr(32~24)	Cr(32~24)	Cr(37~28)	Cr(37~28)	Cr(37~28)	Cr(37~28)	No	BKO
Cr(11~5)	Cr(17~10)	KND	KND	KND	KND	KND	Yes	-
Cr(11~5)	Cr(17~10)	KND	KND	KND	KND	KND	Yes	BKO
-	-	-	Cr(23~15)	Cr(23~15)	-	-	No	-
Cr(2~-2)	Cr(21~13)	Cr(21~13)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	No	-
-	-	-	Cr(20~12)	Cr(20~12)	-	-	No	-
Cr(21~15)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(6~2)	Cr(26~18)	Cr(26~18)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
1	Cr(30~22)	Cr(30~22)	Cr(10~6)	Cr(10~6)	Cr(10~6)	Cr(10~6)	No	BKO
-10	Cr(23~15)	Cr(23~15)	Cr(3~-1)	Cr(3~-1)	Cr(3~-1)	Cr(3~-1)	No	BT
-10	Cr(23~15)	Cr(23~15)	Cr(3~-1)	Cr(3~-1)	Cr(3~-1)	Cr(3~-1)	No	BKO
Cr(24~16)	Cr(13~7)	Cr(13~7)	Cr(4~0)	Cr(34~24)	Cr(4~0)	Cr(34~24)	Yes	BT
KND	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	LNC	LNC	-	-	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	Yes	BT
-	-	-	LNC	LNC	-	-	No	BKO
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	Yes	BT
-11	Cr(12~6)	Cr(12~6)	KND	KND	KND	KND	No	-
Cr(29~19)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(2~-2)	Cr(22~14)	Cr(22~14)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	No	-

Move List (continued)

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	↘ K K	MH	10(2)26	12	High Kick	-15	Cr(6~1)	CLP	CLP
Renko-Sanren-Kaikyaku	↘ K K K	MHM	10(2)27	18	Mid Kick	-10	Cr(21~13)	Cr(21~13)	Cr(21~13)
-	↙ K	L	20(2)25	15	Low Kick	-12	-10	Cr(24~16)	Cr(24~16)
-	↙ K ↓	L	20(2)19	15	Low Kick	-6	-10	Cr(24~16)	Cr(24~16)
Senten-Soto	↗ K P	LM	21~41(2)25	20~40	Mid Punch	-8~GB(9)	KND	KND	KND
Kaso-Sentai	↖ K K	LL	19(3)26	17	Low Kick	-12	Cr(11~5)	Cr(17~10)	KND
-	P ↑ K	M	18(3)29	22	Mid Punch	-15	Cr(30~20)	LNC	LNC
Soheki-Sho	P ↑ K P	MM	20(3)28	24	Mid Punch	-11	BNC	BNC	BNC
Dakai	→ P + K	M	15(2)25	28	Mid Punch	-5	Cr(24~16)	Cr(24~16)	Cr(24~16)
Gokyu_Shinsoda	→ P + K	M	30(2)28	28	Mid Punch	-10	KB	KB	KB
Shinso-Uryu-Shoshoda	→ P + K	M	39~59(2)28	80	Mid Punch	GB(24)	PB	PB	PB
Uryu-Banda	↓ P ↑ K	(MMM)	22(2)6(2)6(2)14	10+10+12	Mid Punch	0	Cr(35~27)	Cr(35~27)	Cr(35~27)
Enbu-Kyaku	H ↑ K	H	25(3)26	34	Jumping High Kick	GB(7)	KB	KB	KB
Bokuho-Sen-Kyaku	↑ H ↑ K	L	23(3)17	22	Low Kick	-9	Cr(21~15)	Cr(31~23)	Cr(31~23)

Back-Turned

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	12(2)16	10	High Punch	-2	-1	0	Cr(33~25)
-	P P	(HH)	12(2)15	10	High Punch	-2	-1	0	Cr(34~26)
-	P P P	(HH)H	15(2)26	16	High Punch	-15	-13	Cr(23~15)	Cr(23~15)
-	P P P P	(HH)HM	16(4)24	20	Mid Punch	-10	0	Cr(23~15)	Cr(23~15)
-	P P ← P	(HH)M	16(3)28	14	Mid Punch	-17	-16	Cr(19~11)	Cr(19~11)
-	P P ← P P	(HH)MH	16(2)26	12	High Punch	-14	-13	Cr(23~15)	Cr(23~15)
Renkan-Tenshi_Kasui-Sho	P P ← P P P	(HH)MHM	16(3)26	28	Mid Punch	-9	KND	KND	KND
-	P P ← P P K	(HH)MHM	20(2)20	20	Mid Kick	-9	Cr(20~14)	LNC	LNC
Renkan-Taishuku-Senkyaku	P P ← P P K K	(HH)MHL	23(3)18	15	Low Kick	-9	Cr(30~22)	Cr(30~22)	Cr(30~22)
Rensho-Shashu-Ki-Kyaku	P P ← P P ↑ K	(HH)MHH	16(2)24	20	High Kick	-8	Cr(36~26)	LNC	LNC
Renkan-Hairyu-Banda	P P ← P ↓ P	(HH)M(M/MM)	14(2)6(2)6(2)14	10+10+12	Mid Punch	-4	Cr(35~27)	Cr(35~27)	Cr(35~27)
Haisei-Ren-Setsugeki	P P ↑ P	(HH)L	20(3)25	19	Low Punch	-12	1	Cr(18~11)	Cr(18~11)
Hai-Enbu-Kyaku	P P K	(HH)H	21(3)26	34	Jumping High Kick	GB(7)	KB	KB	KB
Hiko, Haisho-Koshutai	P P ← K	(HH)M	16(6)26	22	Mid Kick	-11	LNC	LNC	LNC
-	← P	M	12(3)23	12	Mid Punch	-11	-9	Cr(25~17)	Cr(25~17)
-	← P P	MM	17(3)23	12	Mid Punch	-11	-9	Cr(25~17)	Cr(25~17)
Renkan-Choho-Uryu-Banda	→ P P P	MM(MMM)	22(2)6(2)6(2)14	10+10+12	Mid Punch	4	Cr(35~27)	Cr(35~27)	Cr(35~27)
-	← P P ↓ P	MML	18(3)25	10	Low Punch	-13	-11	Cr(12~6)	Cr(12~6)
-	← P P ↓ P P	MML	17(3)25	10	Low Punch	-13	-11	Cr(12~6)	Cr(12~6)
Horen-Toka-Sosho-Kyaku	→ P P ↓ P P K	MMLL	21(3)16	15	Low Kick	-10	Cr(22~16)	Cr(32~24)	Cr(32~24)
Horen-Sho-Koshutai	→ P P K	MMM	17(3)29	22	Mid Kick	-14	Cr(30~20)	LNC	LNC
Kosen-Fusho	← P K	MM	23(3)16	24	Mid Kick	-6	BNC	BNC	BNC
Tenshin-Tosho	→ P	M	14(3)26	28	Mid Punch	-9	KND	KND	KND
Tenshin-Yakuho-Hekishu	↖ P	M	23(2)28	26	Mid Punch	-13	Cr(21~13)	Cr(21~13)	Cr(21~13)
-	↓ P	L	12(2)25	14	Low Punch	-10	-5	Cr(13~7)	Cr(13~7)
Kosen-Chugeki	↙ P	L	17(3)25	14	Low Punch	-10	Cr(12~6)	Cr(12~6)	Cr(12~6)
-	K	H	14(2)29	30	High Kick	-12	KB	KB	KB
-	← K	M	12(3)24	20	Mid Kick	-11	LNC	LNC	LNC
-	→ K	M	23(2)20	20	Mid Kick	-8	Cr(20~14)	LNC	LNC
Kaishin-Ryoin-Sho	→ K P	MM	26(3)22	22	Mid Punch	-5	Cr(6~2)	Cr(26~18)	Cr(26~18)
Kaishin-Kasen-Kyaku	→ K K	ML	20(3)18	20	Low Kick	-9	1	Cr(30~22)	Cr(30~22)
Koso-Tai	→ → K	L	18(3)26	23	Low Kick	-6	Cr(11~5)	Cr(17~10)	KND
Koso-Tai	→ → K ↓	L	18(3)20	23	Low Kick	0	Cr(11~5)	Cr(17~10)	KND
-	↓ K	L	23(3)17	22	Low Kick	-9	Cr(31~23)	Cr(31~23)	Cr(31~23)
Seiryu-Kasho	P ↑ K	M	15(2)2(3)33	14+18	Mid Punch	-8	LNC	LNC	LNC
Haisei-Josetsu-Sho	→ P ↑ K	H	15(3)17	24	High Punch	-10	Cr(11~7)	Cr(31~23)	Cr(31~23)
Choho-Uryu-Banda	→ P + K	(MMM)	22(2)6(2)6(2)14	10+10+12	Mid Punch	-4	Cr(35~27)	Cr(35~27)	Cr(35~27)

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(14~8)	Cr(14~8)	-	-	No	-
Cr(21~13)	Cr(21~13)	Cr(21~13)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	No	-
-10	Cr(24~16)	Cr(24~16)	Cr(4~0)	Cr(4~0)	Cr(4~0)	Cr(4~0)	No	BT
-10	Cr(24~16)	Cr(24~16)	Cr(4~0)	Cr(4~0)	Cr(4~0)	Cr(4~0)	No	BKO
KND	KND	KND	KND	KND	KND	KND	Yes	-
Cr(11~5)	Cr(17~10)	KND	KND	KND	KND	KND	Yes	-
Cr(30~20)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
Cr(24~16)	Cr(24~16)	Cr(24~16)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
PB	PB	PB	PB	PB	PB	PB	No	-
Cr(35~27)	Cr(35~27)	Cr(35~27)	Cr(40~31)	Cr(40~31)	Cr(40~31)	Cr(40~31)	No	BKO
-	-	-	KB	KB	-	-	Yes	-
Cr(21~15)	Cr(31~23)	Cr(31~23)	Cr(11~7)	Cr(11~7)	Cr(11~7)	Cr(11~7)	No	BKO

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(8~5)	Cr(8~5)	-	-	No	-
-	-	-	Cr(9~6)	Cr(9~6)	-	-	No	-
-	-	-	Cr(14~8)	Cr(14~8)	-	-	No	-
0	Cr(23~15)	Cr(23~15)	Cr(28~19)	Cr(28~19)	Cr(28~19)	Cr(28~19)	No	-
Cr(12~5)	Cr(19~11)	Cr(19~11)	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	No	BT
-	-	-	Cr(23~15)	Cr(23~15)	-	-	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
Cr(20~14)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(30~22)	Cr(30~22)	Cr(30~22)	Cr(10~6)	Cr(10~6)	Cr(10~6)	Cr(10~6)	No	BKO
-	-	-	LNC	LNC	-	-	No	BKO
Cr(35~27)	Cr(35~27)	Cr(35~27)	Cr(40~31)	Cr(40~31)	Cr(40~31)	Cr(40~31)	No	BKO
1	Cr(18~11)	Cr(18~11)	KND	KND	KND	KND	Yes	-
-	-	-	KB	KB	-	-	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	Yes	BT
Cr(17~10)	Cr(25~17)	Cr(25~17)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	BT
Cr(17~10)	Cr(25~17)	Cr(25~17)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	BT
Cr(35~27)	Cr(35~27)	Cr(35~27)	Cr(40~31)	Cr(40~31)	Cr(40~31)	Cr(40~31)	No	BKO
-11	Cr(12~6)	Cr(12~6)	KND	KND	KND	KND	Yes	BT
-11	Cr(12~6)	Cr(12~6)	KND	KND	KND	KND	Yes	BT
Cr(22~16)	Cr(32~24)	Cr(32~24)	Cr(12~8)	Cr(12~8)	Cr(12~8)	Cr(12~8)	No	BKO
Cr(30~20)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	BKO
KND	KND	KND	KND	KND	KND	KND	No	-
Cr(21~13)	Cr(21~13)	Cr(21~13)	Cr(26~17)	Cr(26~17)	Cr(26~17)	Cr(26~17)	No	-
4	Cr(13~7)	Cr(13~7)	KND	KND	KND	KND	Yes	-
Cr(12~6)	Cr(12~6)	Cr(12~6)	Cr(3~-1)	Cr(3~-1)	Cr(3~-1)	Cr(3~-1)	No	BT
-	-	-	KB	KB	-	-	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	BT
Cr(20~14)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(6~2)	Cr(26~18)	Cr(26~18)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
1	Cr(30~22)	Cr(30~22)	Cr(10~6)	Cr(10~6)	Cr(10~6)	Cr(10~6)	No	BKO
Cr(11~5)	Cr(17~10)	KND	KND	KND	KND	KND	Yes	-
Cr(11~5)	Cr(17~10)	KND	KND	KND	KND	KND	Yes	BKO
Cr(31~23)	Cr(31~23)	Cr(31~23)	Cr(11~7)	Cr(11~7)	Cr(11~7)	Cr(11~7)	No	BKO
LNC	LNC	LNC	LNC	LNC	LNC	LNC	Yes	-
-	-	-	Cr(31~23)	Cr(31~23)	-	-	No	BT
Cr(35~27)	Cr(35~27)	Cr(35~27)	Cr(40~31)	Cr(40~31)	Cr(40~31)	Cr(40~31)	No	BKO

Special Moves

Name	Notation	Height	Execution	Attack Type	Damage
Bokuho	(P) (K)	-	4	0	-
Bokuho	(P) (K)	-	4	0	-
Forward	(During Bokuho)	-	-	0	-
Back	(During Bokuho)	-	-	0	-
Dash Forward	(During Bokuho)	-	-	0	-
Dash Backward	(During Bokuho)	-	-	0	-
Stand	(During Bokuho)	-	12	0	-
Turn	(During Bokuho)	-	15	0	BT
Teishitsu	(During Bokuho)	-	16	0	BKO
Back Dash	(Back-turned)	-	-	0	BT
Taunt: Token-Bokuho	(K) (P) (K)	-	65	0	BKO

Bokuho Stance

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	12(2)14	10	High Punch	-3	-2	0	Cr(35~27)
-	P P	(HH)	9(2)20	10	High Punch	-9	-7	-4	Cr(29~21)
Han-Maho-Renkan-Sho	P P P	(HH)M	16(3)27	20	Mid Punch	-10	Cr(21~13)	Cr(21~13)	Cr(21~13)
Sensho-Niki-Kyaku	P P K	(HH)MM	17(2)9(2)25	15+17	Mid Kick	-9	LNC	LNC	LNC
Sensho-Koso-Tai	P P K	(HH)L	24(3)26	23	Low Kick	-12	Cr(17~10)	KND	KND
-	P	M	12(2)20	12	Mid Punch	-11	-10	Cr(29~21)	Cr(29~21)
-	P P	MM	12(2)24	12	Mid Punch	-11	-10	Cr(36~26)	Cr(36~26)
Kyoda-Shoken	P P P	MMM	24(3)28	20	Mid Punch	-8	Cr(20~12)	Cr(20~12)	Cr(20~12)
Renken-Kikyaku	P P K	MMH	15(2)24	20	High Kick	-8	Cr(36~26)	LNC	LNC
-	P P	(MMM)	9(2)9(2)24	10+10	Mid Punch	-7	Cr(36~26)	Cr(36~26)	Cr(36~26)
Toda-Ryoin, Ruyu-Banda	P P P	(MMM) (MMM)	6(2)6(2)14	10+10+12	Mid Punch	-4	Cr(35~27)	Cr(35~27)	Cr(35~27)
Sotaku-Sho	P	M	18(2)25	26	Mid Punch	-13	LNC	LNC	LNC
-	P	M	14(2)19	16	Mid Punch	-5	-4	Cr(29~21)	Cr(29~21)
-	P K	MM	25(3)18	20	Mid Kick	-9	Cr(21~15)	LNC	LNC
Haisei-Ryoin-Sho	P K P	MMM	26(3)22	22	Mid Punch	-8	Cr(37~27)	Cr(37~27)	Cr(37~27)
Haisei-Kasen-Kyaku	P K K	MML	20(3)18	20	Low Kick	-10	1	Cr(30~22)	Cr(30~22)
Kasei-Tokyaku	K	H	12(2)29	28	High Kick	-13	Cr(31~21)	Cr(31~21)	CLP
-	K	M	16(2)20	20	Mid Kick	-9	Cr(20~14)	LNC	LNC
Banchu-Sen-Kyaku	K K	ML	23(3)18	22	Low Kick	-10	Cr(30~22)	Cr(30~22)	Cr(30~22)
Zenso-Tai	K	L	19(5)28	22	Low Kick	-16	Cr(13~6)	Cr(13~6)	KND
-	K	-	19(5)22	-	-	-10	-	-	-
Teishitsu-Ryosho	P K	M	19(3)23	24	Mid Punch	-9	LNC	LNC	LNC
Junho-Shosho	P K	M	24~52(1)29	38~58	Mid Punch	-4,GB(23)	KB	KB	KB
Kasei-Kikyaku	H K	H	18(3)24	20	High Kick	-8	Cr(35~25)	LNC	LNC

Throws

Name	Notation	Height	Execution	Damage	Advantage on Hit	Stance Transition
1-2-3-Sho	T	H	5(2)23	10+10+18	-	-
Shohen-Takusho-Gekiken	T	H	7(2)24	20+22	-	-
Shoten-Sho	T (Facing the wall)	Wall	7(2)24	22+30	-	-
Yoto-Haibi	T	H	10(2)25	48	-	-
Sen-Heki	T	H	10(2)25	48	-	-
Tenyo-Ryubi-Kyaku	T (Back to the wall)	Wall	10(2)25	22+36	-	-
Yoshi-Nyurin	T	H	12(2)26	10+20	9	BKO
Hika-Bosento	T (Back-turned)	H	15(3)22	30	9	-
Tsuten-Sho	T (During Bokuho)	H	12(3)22	25+15	-	-
Tenbu-Heki-Sho	T (To opponent's back)	H	5(2)23	25+30	-	-
Tenbu-Heki-Sho	T (During Bokuho, to opponent's back)	H	12(3)22	25+30	-	-
Yoshi-Nyurin-Kasui	T (To crouching opponent)	L	5(2)22	18+20	0	-
-	T (Combo Throw 1)	Combo Throw	-	12+15	-	-
Fukenbu	T (To crouching opponent)	L	7(2)20	55	-	-
Zenheki-Kao	T (To crouching opponent's back)	L	5(2)22	30+20	10	-

Wake-Up Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	K	M	35(4)18	20	Mid Kick	-5	Cr(21~14)	Cr(28~20)	Cr(28~20)
-	K	L	34(4)18	20	Low Kick	-10	Cr(21~14)	Cr(24~17)	Cr(24~17)
Seiryu-Kisho-Kyaku	H K	H	25(3)33	28	High Kick	-17	Cr(26~16)	LNC	LNC

Side Step Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	Sidestep P	M	28(4)24	22	Mid Punch	-10	0	Cr(23~15)	Cr(23~15)
-	Sidestep K	L	32(5)28	22	Low Kick	-16	Cr(13~6)	Cr(13~6)	KND

Partition Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While Jumping P	M	40(5)21	15	Jumping Mid Punch	GB	Cr(25~17)	Cr(25~17)	Cr(25~17)
-	While Jumping K	M	37(2)25	34	Jumping Mid Kick	GB	KB	KB	KB
-	While Landing P	M	47(3)26	25	Mid Punch	-5	Cr(27~18)	KND	KND
-	While Landing K	L	53(2)25	23	Low Kick	-12	-10	Cr(24~16)	Cr(24~16)
-	While Landing K	L	53(2)19	23	Low Kick	-8	-	Cr(30~20)	Cr(30~20)
-	While Jumping T	H	32(2)30	20+22	-	-	-	-	-
-	While Landing T		40(2)24	20+22	-	-	-	-	-

Unholdable, Semi-Safe, Unsafe, Safe

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(10~7)	Cr(10~7)	-	-	No	-
-	-	-	Cr(4~1)	Cr(4~1)	-	-	No	-
Cr(21~13)	Cr(21~13)	Cr(21~13)	Cr(12~6)	Cr(12~6)	Cr(12~6)	Cr(12~6)	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(17~10)	KND	KND	KND	KND	KND	KND	Yes	-
Cr(21~14)	Cr(29~21)	Cr(29~21)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	No	-
Cr(36~26)	Cr(36~26)	Cr(36~26)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
Cr(20~12)	Cr(20~12)	Cr(20~12)	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	No	-
-	-	-	LNC	LNC	-	-	No	BKO
Cr(36~26)	Cr(36~26)	Cr(36~26)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	BT
Cr(35~27)	Cr(35~27)	Cr(35~27)	Cr(40~31)	Cr(40~31)	Cr(40~31)	Cr(40~31)	No	BKO
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(22~15)	Cr(29~21)	Cr(29~21)	Cr(21~15)	Cr(21~15)	Cr(21~15)	Cr(21~15)	No	BT
Cr(21~15)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(37~27)	Cr(37~27)	Cr(37~27)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
1	Cr(30~22)	Cr(30~22)	Cr(10~6)	Cr(10~6)	Cr(10~6)	Cr(10~6)	No	BKO
-	-	-	LNC	LNC	-	-	No	-
Cr(20~14)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(30~22)	Cr(30~22)	Cr(30~22)	Cr(10~6)	Cr(10~6)	Cr(10~6)	Cr(10~6)	No	BKO
Cr(13~6)	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	-	-	-	-	-	No
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	BT
KB	KB	KB	KB	KB	KB	KB	No	-
-	-	-	LNC	LNC	-	-	No	BKO

Holds

Name	Notation	Height/Type	Execution	Damage
Kosen-Danpi	↖ K	H/P	0(18)12	20+26
Geimen-Ryugeki	↖ K (Facing the wall)	H/P	0(18)12	20+36
Fukanro	↖ K	H/K	0(18)12	46
Tenshin-Bansa	← K	M/P	0(18)12	46
Ishitsu-Choshitsu	← K	M/K	0(18)12	20+26
Hekizan	↙ K	L/P	0(18)12	20+26
Koran	↙ K	L/K	0(18)12	46
Tenshin-Nawan	← K	Jumping P	0(18)12	51
Shuaku-Haisho	→ K	Jumping K	0(18)12	30

Down Attacks

Name	Notation	Height/Type	Execution	Damage
Koben-Sho	↓ K	Grounded	17(4)35	12
Roho-Kasai-Ken	↓ P + K	Grounded	34(9)59/49	18

Tag Throws

Name	Notation	Partner	Height/Type	Execution	Damage
-	T	Christie	H	5(2)23	30+40
-	T	Gen Fu	H	5(2)23	40+30
-	T	Leifang	H	5(2)23	20+20+30
-	T	Kasumi	H	5(2)23	30+40
-	T	Ryu Hayabusa	H	5(2)23	20+50
-	T	Kokoro	H	5(2)23	10+10+20+20+10
-	T	Other	H	Varies Per Partner	58

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(21~14)	Cr(28~20)	Cr(28~20)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Yes	-
Cr(21~14)	Cr(24~17)	Cr(24~17)	KND	KND	KND	KND	Yes	-
-	-	-	LNC	LNC	-	-	No	BKO

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
0	Cr(23~15)	Cr(23~15)	KND	KND	KND	KND	Yes	-
Cr(13~6)	KND	KND	KND	KND	KND	KND	Yes	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(25~17)	Cr(25~17)	Cr(25~17)	Cr(25~17)	Cr(25~17)	Cr(25~17)	Cr(25~17)	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
Cr(27~18)	KND	KND	KND	KND	KND	KND	No	-
-10	Cr(24~16)	Cr(24~16)	Cr(4~0)	Cr(4~0)	Cr(4~0)	Cr(4~0)	No	BT
-	Cr(30~20)	Cr(30~20)	Cr(10~6)	Cr(10~6)	Cr(10~6)	Cr(10~6)	No	BKO
-	-	-	-	-	-	-	No	-
-	-	-	-	-	-	-	No	-

HITOMI

Bio

COUNTRY
Germany

GENDER
Female

BIRTH DATE
May 25

AGE
20

BLOOD TYPE
O

HEIGHT/WEIGHT
160 cm/49 kg

BODY SIZE
B90 W58 H85 cm

FIGHTING STYLE
Karate

OCCUPATION
High School Student

FAVORITE FOOD
Sachertorte

HOBBIES
Cooking

A beautiful young woman born to a German father and a Japanese mother. Taught karate by her strict father from an early age, Hitomi is now a world-class fighter. She fell in love with Ein, the persona Hayate once took on when he lost his memory. But now Hayate has returned, and her love is no more.

Rating

Overview

Hitomi thrives on the stun game. She lives and dies by out-guessing her opponent. She has a few guard break attacks that allow her to maintain offensive pressure, but many of them require a short charge. Against solid competition, they could easily become a crutch if relied on too much. Hitomi is one of the few characters that requires knowledge of most of her move list to really be competitive with the other characters in the game. You have to force the mix-up after every stun and keep an opponent guessing as often as possible.

Costumes

Costume 1 | Costume 2 | Costume 3 | Costume 4 | Costume 5 | Costume 6

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PRIME ATTACKS

Critical Burst

→ P + K

Hitomi's Critical Burst executes in 19 frames, leaves her safely at -3 when blocked, and stuns on normal hit. Feel free to bring this out whenever you're looking for a stun, but with Hitomi's focus on keeping an opponent stunned, you should be able to connect with quite a few Critical Burst attacks.

Safe

↖ P P

While Hitomi's ↖ P P consists of two high attacks, the first executes in 11 frames, making it only one frame slower than her normal jab (P). The second attack stuns on normal hit, and it's a stun that an opponent can't immediately hold out of. The delay isn't long enough to guarantee an attack follow-up, but it's enough to potentially throw an opponent off, especially if he or she likes to hold immediately out of stuns. On counter hit, or during a stun, this is a 2-in-1 natural combo, which means the second attack cannot be held or evaded if the first connects. Both attacks are -6 if the opponent blocks. Be sure to buffer a throw escape and fuzzy guard just in case an opponent tries to throw punish Hitomi after blocking. The same two attacks are found at the end of Hitomi's P → P P combo string as well.

← → K

This is another one of Hitomi's high attacks that leads to a good outcome if it connects. It executes in 18 frames and leaves Hitomi at -5 if it's blocked. However, it if hits, the opponent is put in a Stumble stun, which he or she cannot hold out of. It gives Hitomi at least +15 frame advantage even if the opponent Slow Escapes, which means that she can follow with a guaranteed ← → P to knock the opponent back. The attack also doubles as Hitomi's side step K after a universal side step, which guarantees the ← → P follow-up as well. Use this attack often because it's safe if the opponent blocks and leads to decent damage if it connects.

Frame Advantage

P P P

Hitomi has quite a few combo strings that end with a guard break that can be charged. It's almost always a risk using a charge attack because they're easier to hold, but if you don't abuse the charge attack too much, you can get away with it here and there. This combo string starts with Hitomi's jab, which executes in 10 frames. The first attack is -2 on block, the second attack is -6 on block, and if you do not charge the last attack it's -8 on block. If you charge the last attack in the combo string, it becomes a guard break that gives Hitomi +8 frame advantage. The charge is relatively fast, but if an opponent is expecting it, he or she can interrupt between the second and third attack, or simply side step. Mix it up with P P K, which ends with a tracking attack that's -6 when blocked. The same guard break is found at the end of Hitomi's P ⇨ P P + K P combo string.

← P P P

Hitomi's other guard break that occurs at the end of a combo string leaves her at +3 or +4 frame advantage, depending on the combo. This particular combo starts with a 19-frame attack, with the first two attacks leaving Hitomi at -11 if blocked, and the last attack leaving her at -8. If you charge the last attack, it becomes a guard break that gives Hitomi +4 frame advantage. This is a fairly quick charge, so use it more often than you would her slower guard break attacks. It's also possible to end the combo with K instead of P to keep opponents guessing and prevent them from holding or sidestepping. The kick is high, but leaves Hitomi safe at -5 if the opponent blocks.

← P + K

As a stand-alone guard break attack, Hitomi's ← P + K isn't as slow as it seems on paper. With no charge, it executes in 37 frames, and with a full charge it executes in 47 frames. That sounds like a very slow attack, but in practice it's fast enough to be used every once in a while without an opponent holding. This is especially true if you maintain offensive pressure with Hitomi using her various guard break attacks. If the attack is blocked with no charge, it gives Hitomi +5 frame advantage in open stance, and +6 in closed stance. With a full charge, it's +23 in open stance and +24 in closed stance. That's enough to guarantee almost any attack as long as it reaches the opponent. In some cases you have time to dash toward the opponent and still land an attack. Use ← ⇨ P if you want an easy hit, or go for a stun to mix the opponent up. If the opponent's back is to a wall, use ↘ ↘ P to launch.

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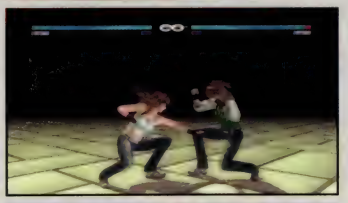
Crush



↙ P

Hitomi's ↙ P is not what it used to be, but it can still be useful as a tech crouching low attack. It executes in 15 frames and leaves Hitomi at -4 on normal hit in open stance, and -5 in closed stance. If the attack is blocked, Hitomi is left at -10 no matter which stance she's in. If the attack connects as a counter hit, it causes a short stun. If it connects on hi counter, it puts the opponent in a Trip stun that he or she can't immediately hold out of (although it does not guarantee any follow-up attacks). If you anticipate an opponent will go for a throw, this is a great attack to use because of the Trip stun. It also tracks, which makes it a good attack if you anticipate a side step.

⇨ ⇨ K

Other than ↘ H + K, this is Hitomi's fastest tech jumping attacks. It executes in 16 frames and tech jumps over low attacks very early in the animation. It stuns on normal hit, but leaves Hitomi at -13 if it's blocked. Luckily it has two follow-up attacks (⇨ ⇨ K K K and ⇨ ⇨ K K P), but one ends with a high attack and the other ends with a low attack with the second hit being high in both instances. This means that an opponent can guard low after the attack to deal with both options. Use the threat of a follow-up to bait a low hold or duck, and punish with a low throw.

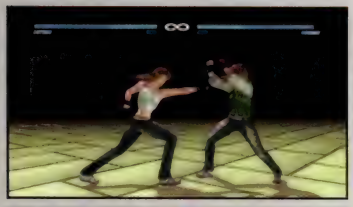
↑ H + K

Hitomi's ↑ H + K tech jumps over low attacks, but not very early in the animation. This makes it better for jumping over low wake-up kicks than anything else. Knock an opponent down, then hover over the opponent in anticipation of a wake-up kick if you believe he or she will use a low wake-up kick. A properly timed ↑ H + K will jump right over the kick and hit the opponent, bouncing him or her off the ground. Hitomi can follow the ground bounce with ⇨ K K K as a low height juggle. If the attack is blocked, Hitomi is safe at -5.

↘ H + K

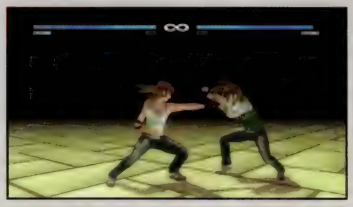
If you're looking to tech jump over a fast low attack, Hitomi's ↘ H + K is probably your best option. It executes in 20 frames, but tech jumps instantly, making it ideal for almost any situation in which you need to evade a low attack. It leaves Hitomi safe at anywhere from -1 to -4 on block, depending on how close Hitomi is to the opponent. The closer she is, the more disadvantage she's at, but no matter what the distance, she's always safe from punishment. If the attack hits, it knocks the opponent to the ground.

Whiff Punishment



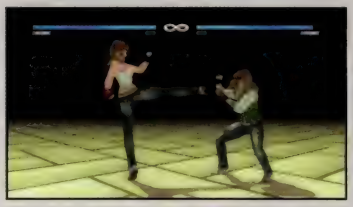
⇦⇨P

Hitomi's ⇦⇨P covers more range than any of her other whiff punishers and executes in 12 frames as well. If it's blocked, it leaves Hitomi at -11, but this is an attack that should be almost exclusively used as a whiff punishment tool. It should rarely be used in a situation in which the opponent has the ability to block it. When it connects, the opponent is knocked to the ground.



↘P

In some cases an attack whiffs that leaves an opponent in a crouching state. These attacks cannot be whiff punished with ⇦⇨P because it's a high attack. That's where Hitomi's mid-hitting ↘P comes in handy. It's a little slower than ⇦⇨P, executing in 15 frames, but it covers almost as much range as ⇦⇨P and knocks an opponent back if it hits. Use this when a high whiff punisher will go over an opponent's head.



⇨H+K

Hitomi's ⇨H+K hits mid, covers good range (although not quite as far as ⇦⇨P or ↘P), tracks a sidestepping opponent, stuns on normal hit, and leaves her at -2 if it's blocked. It can be used for whiff punishment, to stop an opponent from sidestepping, or as a moderately fast mid-range poking tool if you're trying to stun the opponent. It also helps as a mix up to Hitomi's many mid punch attacks.

STRATEGIES

Offensive

Your offense with Hitomi should revolve around two things: her guard break attacks and mixing an opponent up once he or she is stunned. Hitomi has a good number of combo strings that end with a guard break. There's a little risk involved because the attacks need a short charge to be effective guard breaks, but if you continue to vary your attacks and mix in the K option in place of the guard break for many of these strings, you can get away with a few quick charges. It's also a good idea to free-cancel before the guard break and use Hitomi's ⇨T to gain frame advantage.

Once Hitomi is at frame advantage, mix up between her ⇨T, ⇩H+K (or any combo string that leads into it, such as ⇨K⇩⇩K), or another combo string that ends in a guard break. The key is to maintain frame advantage until you can stun the opponent. Hitomi's ⇨T throw gives her +10 frame advantage, and her ⇩H+K gives her around +5 frame advantage, depending on how fast the opponent Slow Escapes. In both cases, Hitomi is at enough of an advantage to continue pressing her offense.

Eventually the opponent will try to hold or side step to get away from Hitomi's frame advantage. Use her throws and other tracking attacks to prevent a side step, and punish hold attempts with throws as well. When an opponent is stunned, Hitomi's P+K is a 2-in-1 that works well to extend the stun. You can also use ⇧K and all variations of it (⇧PPK, ⇧PKK, ↖KK⇦K, and ↙KK) to put the opponent in an unholdable Sit-Down stun. If the opponent is skilled at Slow Escaping, the best he or she can do is shake the stun down to +15 frame advantage for Hitomi. Depending on how far away the opponent is from Hitomi, she can follow with ⇨K, ↖P, ⇨⇨P, ⇧P, ⇦⇨P, ⇨P, or any attack that will reach that executes in 13 frames or less. If you're too far away, you may have to use an attack that's 12 frames or faster.

GUARD BREAK COMBO STRING OPTIONS (+8)

PPP

P⇨PP+KP

↖PP+KP

⇩P+KP

GUARD BREAK COMBO STRING OPTIONS (+3/+4)

⇨PPP

P+KPP

⇨KPPPP

Defensive

Defensively, Hitomi has a punch parry (⇘ H) that parries all high and mid punch attacks and gives her +7 frame advantage to get back on the offensive. If you use a parry and the opponent doesn't attack, press P or K to follow with an attack that may catch the opponent off guard. Neither attack is safe, so only use it when you feel the opponent may be caught off guard by it.

Hitomi's low kick hold puts the opponent in a back-turned position and gives her +5 frame advantage. To avoid a neutral throw in this situation, the opponent must either attack or crouch. If the opponent attacks, most of Hitomi's moderately fast attacks will beat the opponent out, so he or she will have to anticipate how you'll proceed after the low kick hold if the opponent wants to avoid a counter hit or getting thrown.

Rounding out Hitomi's defensive options are her many tech crouching and tech jumping attacks, and her expert mid kick hold. Any time you anticipate an opponent will use a mid kick and you decide to hold it, you should always use the expert hold. It launches the opponent in the air, allowing Hitomi to follow with a juggle for more damage than most normal holds would inflict. There's absolutely no reason to use Hitomi's normal mid kick hold instead of the expert hold.

Wall

Proximity to the wall does not have a big impact on Hitomi. Many of her combos end with an attack that slams an opponent into the wall, allowing her to finish with a wall juggle. The main benefit of being near a wall is that she can connect her ⇖⇖PP after a fully charged ⇦P⇨K to launch an opponent into the air for a juggle. It's also possible to use an attack that slams the opponent into the wall (⇦⇨P), then follow with a wall juggle.

Throws

Hitomi only has two throws that stand out above the rest. Her neutral throw (T) switches sides with the opponent and works well when Hitomi has her back to the wall. In addition, her ⇦T throw gives her +10 frame advantage. Nothing is guaranteed to connect after the throw, but you can mix-up between another ⇦T throw or one of her combo strings that ends with a guard break to keep an opponent guessing.

COMBOS

	STUN OPPONENT
EXTEND	P, ⇘K, ⇘P, ⇖P, ⇗P
UNHOLDABLE	⇧K
CRITICAL BURST	⇨P⇦K
LAUNCHER	⇖⇖P, ⇗K, ⇗PK, ⇦KK, ⇨⇨H⇦K
JUGGLE	PP⇨PK PP⇨P⇩K ⇦KPPPP ⇨PP⇨P

FRAME DATA AND MOVE LIST

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	10(2)13	10	High Punch	-2	0	3	Cr(36~28)
-	Back-turned P	H	13(2)13	10	High Punch	-1	-2	1	Cr(36~28)
-	P P	(HH)	9(2)16	12	High Punch	-6	-6	-3	Cr(33~25)
Ren-Fujin	P P P	(HH)M	16~30(2)26	25~45	Mid Punch	-8 GB(8)	KB	KB	KB
-	P P ⇨ P	(HH)H	14(2)19	18	High Punch	-5	-2	Cr(15~10)	Cr(15~10)
-	P P ⇨ P P	(HH)HM	24(2)29	18	Mid Punch	-11	Cr(20~12)	CLP	CLP
Renryu-Age-Zuki	P P ⇨ P P P	(HH)HMM	21(2)23	22	Mid Punch	-11	LNC	LNC	LNC
Renzuki-Tobi-Ushiro-Geri	P P ⇨ P K	(HH)HH	18(2)31	35	Jumping High Kick	-1	KB	KB	KB
Shinonome	P P ⇨ P ↓ K	(HH)HL	20(4)31	22	Low Kick	-17	Cr(5~-1)	Cr(11~4)	KND
-	P P ⇨ K	(HH)M	16(3)23	24	Mid Kick	-7	-7	Cr(25~17)	Cr(25~17)
-	P P ⇨ K K	(HH)(MH)	13(3)25	22	High Kick	-12	Cr(8~3)	Cr(8~3)	Cr(8~3)
Shizan-Ketsuga	P P ⇨ K K K	(HH)(MH)H	21(2)28	30	High Kick	-12	Cr(-2~-6)	CLP	CLP
-	P P ⇨ P	(HH)M	20(3)22	20	Mid Punch	-11	Cr(6~2)	Cr(26~18)	Cr(26~18)
-	P P ⇨ P P	(HH)MM	15(2)24	12	Mid Punch	-11	Cr(25~17)	Cr(25~17)	Cr(25~17)
Shinten-Dochi	P P ⇩ P P P	(HH)MMM	17~27(3)50	28~50	Mid Punch	-8 GB(4)	KB	KB	KB
Renshu-Jodan-Ushiro-Mawashi	P P ⇨ P P K	(HH)MMH	18(2)28	28	High Kick	-5	KB	KB	KB
Renzuki-Harai	P P K	(HH)H	15(3)25	32	High Kick	-8	Cr(23~15)	Cr(23~15)	Cr(23~15)
-	P P ↓ K	(HH)L	16(2)24	10	Low Kick	-9	-5	Cr(25~17)	Cr(25~17)
Suzaku	P P ↑ K K	(HH)LH	28(3)26	32	High Kick	-8	KB	KB	KB
Ryubi	P P ↓ K K	(HH)LL	19(4)31	24	Low Kick	-17	Cr(11~4)	KND	KND
-	P ⇨ P	(HH)	12(2)22	13	High Punch	-6	-8	-1	Cr(27~19)
-	P ⇨ P P	(HH)H	15(3)22	18	High Punch	-6	Cr(36~26)	Cr(36~26)	Cr(36~26)
-	P ⇨ P P ↑ K	(HH)M	23(2)25	18	Mid Punch	-9	Cr(24~16)	Cr(24~16)	Cr(24~16)
Hakage, Gyosho	P ⇨ P P ↑ K P	(HH)MM	26~36(2)26	25~45	Mid Punch	-8 GB(8)	KB	KB	KB
Hakage, Akatoki-Yami	P ⇨ P P ↑ K K	(HH)ML	28(4)33	20	Low Kick	-17	Cr(9~2)	KND	KND
-	P K	HH	14(2)27	26	High Kick	-12	Cr(5~0)	Cr(22~14)	Cr(22~14)
Tsuki, Ren-Geri	P K K	HHH	20(2)28	27	High Kick	-5	KB	KB	KB
Tsuki, Yoko-Geri	P K ↓ K	HHM	20(3)30	25	Mid Kick	-8	Cr(8~2)	Cr(8~2)	Cr(8~2)
-	⇨ P	M	13(3)20	18	Mid Punch	-9	-8	Cr(28~20)	Cr(28~20)
-	⇨ P P	MH	20(2)24	15	High Punch	-8	-4	-2	Cr(25~17)
Shotei-Da	⇨ P P P	MHM	20(2)28	25	Mid Punch	-10	Cr(21~13)	Cr(21~13)	Cr(21~13)
Kamui	⇨ P P ↠ P	MHH	22(2)28	32	High Punch	-3	KB	KB	KB
-	⇨ P K	MM	14(2)21	16	Mid Kick	-9	Cr(19~13)	Cr(19~13)	Cr(19~13)
Okitsukaze	⇨ ⇨ P ↑ K	MMH	16(2)24	18	High Kick	-12	Cr(10~5)	Cr(10~5)	Cr(10~5)
Kobo-Issen	⇨ P K K K	MHHM	14(5)24	20	Mid Kick	-10	KND	KND	KND
Okitsukaze	⇨ P K ↓ K	MML	20(4)31	22	Low Kick	-17	Cr(5~-1)	Cr(11~4)	KND
-	⇨ ⇨ P	H	12(2)20	16	High Punch	-4	-2	Cr(14~9)	Cr(14~9)
-	⇨ ⇨ P P	HM	24(2)29	18	Mid Punch	-11	Cr(20~12)	CLP	CLP
Ren-Tenro	⇨ ⇨ P P P	HMM	21(2)23	22	Mid Punch	-11	LNC	LNC	LNC
Kagite, Tobi-Ushiro-Geri	⇨ ⇨ P K	HH	18(2)31	35	Jumping High Kick	-1	KB	KB	KB
Kagite, Kakato-Nagi	⇨ ⇨ P ↓ K	HL	20(4)31	22	Low Kick	-17	Cr(5~-1)	Cr(11~4)	KND
-	⇦ P	M	19(3)22	18	Mid Punch	-11	Cr(6~2)	Cr(26~18)	Cr(26~18)
-	⇦ P P	MM	15(2)24	18	Mid Punch	-11	Cr(25~17)	Cr(25~17)	Cr(25~17)
Kojin-Banjo	⇦ P P P	MMM	17~27(3)50	28~48	Mid Punch	-8 GB(4)	KB	KB	KB
Jodan-Ushiro-Mawashi	⇦ P P K	MMH	18(2)28	28	High Kick	-5	KB	KB	KB
Azuma	⇦ ⇨ P	H	12(2)24	35	High Punch	-11	KB	KB	KB
-	⇧ P	H	13(2)20	15	High Punch	-5	-4	Cr(14~9)	Cr(14~9)
-	⇧ P P	(HH)	13(2)26	15	High Punch	-9	-6	Cr(8~3)	Cr(8~3)
Shien	⇧ P P P	(HH)M	22(2)29	20	Mid Punch	-8	BNC	BNC	BNC
Soro	⇧ P P K	(HH)M	24(3)25	25	Mid Kick	-10	1	Cr(23~15)	Cr(23~15)
Karai	⇧ P P ↓ K	(HH)L	21(3)24	24	Low Kick	-17	Cr(13~7)	Cr(19~12)	KND
-	⇧ P K	HL	17(2)22	12	Low Kick	-9	-8	Cr(17~11)	Cr(17~11)
Tengai	⇧ P K P	HLM	23(4)24	20	Mid Punch	-10	Cr(34~24)	LNC	LNC
Kenkon-Itteki	⇧ P K K	HLM	23(3)25	27	Mid Kick	-10	1	Cr(23~15)	Cr(23~15)
-	⇧ P K ⇨ P	HLH	15(2)19	16	High Punch	-6	-2	Cr(15~10)	Cr(15~10)
Raigyu	⇧ P K ⇨ P P	HLHM	24(2)29	18	Mid Punch	-9	Cr(20~12)	CLP	CLP
Kagetsu	⇧ P K ⇨ P K	HLHH	18(2)31	35	Jumping High Kick	-1	KB	KB	KB
Kairai	⇧ P K ⇨ P ↓ K	HLHL	21(3)31	22	Low Kick	-17	Cr(6~0)	Cr(12~5)	KND
-	⇗ P	H	15(2)22	15	High Punch	-10	Cr(38~28)	Cr(38~28)	Cr(38~28)
-	⇗ P K	HH	14(2)29	18	High Kick	-15	Cr(31~21)	LNC	LNC
Tsuki, Ren-Geri	⇗ P K K	HHM	16(3)25	25	Mid Kick	-8	-5	Cr(23~15)	Cr(23~15)
-	⇖ P	H	11(2)22	13	High Punch	-5	-8	-1	Cr(27~19)
Enpi, Haito	⇖ P P	HH	15(3)22	18	High Punch	-6	Cr(36~26)	Cr(36~26)	Cr(36~26)
-	⇖ P P ⇨ K	HM	23(2)25	18	Mid Punch	-9	Cr(24~16)	Cr(24~16)	Cr(24~16)
Enpi, Gyosho	⇖ P P ⇨ K P	HMM	26~36(2)26	25~45	Mid Punch	-8 GB(8)	KB	KB	KB
Enpi, Akatoki-Yami	⇖ P P ⇨ K K	HML	28(4)33	20	Low Kick	-17	Cr(9~2)	KND	KND
-	⇖ P K	HM	14(2)21	16	Mid Kick	-9	Cr(19~13)	Cr(19~13)	Cr(19~13)
-	⇖ P K K	HMH	16(2)24	18	High Kick	-12	Cr(10~5)	Cr(10~5)	Cr(10~5)
Enpi-Renkei-Kakato	⇖ P K K K	HMHM	14(5)24	20	Mid Kick	-10	KND	KND	KND
Enpi-Kakato-Nagi	⇖ P K ↓ K	HML	20(4)31	22	Low Kick	-17	Cr(5~-1)	Cr(11~4)	KND
-	⇩ P	L	14(2)20	5	Low Punch	-4	1	Cr(9~5)	Cr(9~5)
-	⇘ P	M	16(2)28	18	Mid Punch	-11	-10	Cr(32~22)	Cr(32~22)
Age-Zuki-Shotei	⇘ P P	MH	22(3)20	30	High Punch	-5	KB	KB	KB
Tenro	⇘ ⇘ P	M	19(3)22	24	Mid Punch	-11	LNC	LNC	LNC
Hyuga	⇙ P	L	15(2)25	18	Low Punch	-10	-4	Cr(13~7)	Cr(19~12)
Fujin	⇙ P	M	15(2)25	38	Mid Punch	-11	KB	KB	KB
-	K	H	14(2)27	28	High Kick	-12	Cr(7~2)	Cr(7~2)	Cr(22~14)
Mawashi, Ushiro-Geri	K K	HH	20(2)28	27	High Kick	-5	KB	KB	KB

Unholdable, Semi-Safe, Unsafe, Safe

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(11~8)	Cr(11~8)	-	-	-	-
-	-	-	Cr(11~8)	Cr(11~8)	-	-	-	-
-	-	-	Cr(8~5)	Cr(8~5)	-	-	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
-	-	-	Cr(40~30)	Cr(40~30)	-	-	-	-
Cr(20~12)	CLP	CLP	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	-	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
-	-	-	KB	KB	-	-	-	-
Cr(5~1)	Cr(11~4)	KND	KND	KND	KND	KND	Yes	-
Cr(17~10)	Cr(25~17)	Cr(25~17)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	-	-
-	-	-	Cr(33~23)	Cr(33~23)	-	-	-	-
-	-	-	Cr(12~6)	Cr(12~6)	-	-	Yes	-
Cr(26~18)	Cr(26~18)	Cr(26~18)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	-	-
Cr(25~17)	Cr(25~17)	Cr(25~17)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
-	-	-	KB	KB	-	-	Yes	-
-	-	-	KND	KND	-	-	Yes	-
-6	Cr(25~17)	Cr(25~17)	Cr(5~1)	Cr(5~1)	Cr(5~1)	Cr(5~1)	-	-
-	-	-	KB	KB	-	-	Yes	-
Cr(11~4)	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	Cr(18~12)	Cr(18~12)	-	-	-	-
-	-	-	Cr(26~18)	Cr(26~18)	-	-	-	-
Cr(24~16)	Cr(24~16)	Cr(24~16)	Cr(29~20)	Cr(29~20)	Cr(29~20)	Cr(29~20)	Yes	-
KB	KB	KB	KB	KB	KB	KB	-	-
Cr(9~2)	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	Cr(22~14)	Cr(22~14)	-	-	-	-
-	-	-	KB	KB	-	-	Yes	-
Cr(8~2)	Cr(8~2)	Cr(8~2)	Cr(9~3)	Cr(9~3)	Cr(9~3)	Cr(9~3)	-	-
Cr(20~13)	Cr(28~20)	Cr(28~20)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	-	-
-	-	-	Cr(16~10)	Cr(16~10)	-	-	Yes	-
Cr(21~13)	Cr(21~13)	Cr(21~13)	Cr(12~6)	Cr(12~6)	Cr(12~6)	Cr(12~6)	-	-
-	-	-	KB	KB	-	-	-	-
Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	-	-
-	-	-	Cr(35~25)	Cr(35~25)	-	-	-	-
KND	KND	KND	KND	KND	KND	KND	-	-
Cr(5~1)	Cr(11~4)	KND	KND	KND	KND	KND	Yes	-
-	-	-	Cr(39~29)	Cr(39~29)	-	-	-	-
Cr(20~12)	CLP	CLP	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	-	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
-	-	-	KB	KB	-	-	-	-
Cr(5~1)	Cr(11~4)	KND	KND	KND	KND	KND	Yes	-
Cr(26~18)	Cr(26~18)	Cr(26~18)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	-	-
Cr(25~17)	Cr(25~17)	Cr(25~17)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
-	-	-	KB	KB	-	-	Yes	-
-	-	-	KB	KB	-	-	-	-
-	-	-	Cr(39~29)	Cr(39~29)	-	-	-	-
-	-	-	Cr(33~23)	Cr(33~23)	-	-	-	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	-	-
1	Cr(23~15)	Cr(23~15)	Cr(28~19)	Cr(28~19)	Cr(28~19)	Cr(28~19)	-	-
Cr(13~7)	Cr(19~12)	KND	KND	KND	KND	KND	Yes	-
-8	-8	Cr(17~11)	Cr(7~3)	Cr(7~3)	Cr(7~3)	Cr(7~3)	-	-
Cr(34~24)	LNC	LNC	LNC	LNC	LNC	LNC	-	-
1	Cr(23~15)	Cr(23~15)	Cr(28~19)	Cr(28~19)	Cr(28~19)	Cr(28~19)	-	-
-	-	-	Cr(40~30)	Cr(40~30)	-	-	-	-
Cr(20~12)	CLP	CLP	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	-	-
-	-	-	KB	KB	-	-	-	-
Cr(6~0)	Cr(12~5)	KND	KND	KND	KND	KND	Yes	-
-	-	-	Cr(27~19)	Cr(27~19)	-	-	-	-
-	-	-	LNC	LNC	-	-	-	-
1	Cr(23~15)	Cr(23~15)	Cr(28~19)	Cr(28~19)	Cr(28~19)	Cr(28~19)	-	-
-	-	-	Cr(18~12)	Cr(18~12)	-	-	-	-
-	-	-	Cr(26~18)	Cr(26~18)	-	-	-	-
Cr(24~16)	Cr(24~16)	Cr(24~16)	Cr(29~20)	Cr(29~20)	Cr(29~20)	Cr(29~20)	Yes	-
KB	KB	KB	KB	KB	KB	KB	-	-
Cr(9~2)	KND	KND	KND	KND	KND	KND	Yes	-
Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	-	-
-	-	-	Cr(35~25)	Cr(35~25)	-	-	-	-
KND	KND	KND	KND	KND	KND	KND	-	-
Cr(5~1)	Cr(11~4)	KND	KND	KND	KND	KND	Yes	-
1	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	-	-
Cr(32~22)	Cr(32~22)	Cr(32~22)	Cr(12~6)	Cr(12~6)	Cr(12~6)	Cr(12~6)	-	-
-	-	-	KB	KB	-	-	-	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
-4	Cr(13~7)	Cr(19~12)	Cr(4~0)	Cr(34~24)	Cr(4~0)	Cr(34~24)	Yes	-
KB	KB	KB	KB	KB	KB	KB	-	-
-	-	-	Cr(22~14)	Cr(22~14)	-	-	-	-
-	-	-	KB	KB	-	-	Yes	-

Move List (continued)

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
Mawashi, Yoko-Geri	K↓↘K	HM	20(3)30	25	Mid Kick	-8	Cr(8~2)	Cr(8~2)	Cr(8~2)
-	→K	M	13(2)21	20	Mid Kick	-9	Cr(19~13)	Cr(19~13)	Cr(19~13)
-	→KK	MH	16(2)24	18	High Kick	-12	Cr(10~5)	Cr(10~5)	Cr(10~5)
Shirotae	→KKK	MHM	14(5)24	20	Mid Kick	-10	KND	KND	KND
Hiza-Ate-Kakato	→K↓K	ML	20(4)31	22	Low Kick	-17	Cr(5~1)	Cr(11~4)	KND
-	→→K	M	16(2)26	25	Mid Kick	-13	Cr(13~7)	Cr(14~8)	Cr(14~8)
-	→→KK	MH	16(2)30	20	High Kick	-12	Cr(19~11)	Cr(19~11)	Cr(19~11)
Joho-Zuki	→→KKP	MHM	27(3)23	22	Mid Punch	-11	LNC	LNC	LNC
Zangetsu	→→KKK	MHH	26(2)31	30	Jumping High Kick	-1	KB	KB	KB
Tobi-Hiza, Kakato-Nagi	→→K↓K	ML	20(4)31	25	Low Kick	-17	Cr(5~1)	Cr(11~4)	KND
-	←K	H	15(4)26	20	High Kick	-12	Cr(6~1)	Cr(6~1)	Cr(6~1)
-	←KP	HM	25(2)28	12	Mid Punch	-13	Cr(21~13)	Cr(21~13)	Cr(21~13)
-	←KPP	HM(MM)	14(2)7(2)23	8+8	Mid Punch	-5	8	Cr(26~18)	Cr(26~18)
-	←KPPP	HM(MM)M	16(2)24	12	Mid Punch	-10	Cr(25~17)	Cr(25~17)	Cr(25~17)
Hangetsu-Kamikaze	←KPPPP	HM(MM)MM	17~27(3)51	28~50	Mid Punch	-9 GB(8)	KB	KB	KB
Yumihari	←KK	HH	22(3)26	26	High Kick	-13	Cr(33~23)	LNC	LNC
Jodan-Harai-Geri	←→K	H	18(3)25	32	High Kick	-5	Cr(23~15)	Cr(23~15)	Cr(23~15)
Kakato-Otoshi	↑K	M	23(3)25	25	Mid Kick	-10	1	Cr(23~15)	Cr(23~15)
-	↑K	M	17(2)25	23	Mid Kick	-11	Cr(35~25)	LNC	LNC
Shonin	↗KK	(MH)	11(2)22	23	Jumping High Kick	-1	Cr(38~28)	LNC	LNC
-	↖K	H	15(2)26	23	High Kick	-15	Cr(0~-4)	LNC	LNC
-	↖KK	HH	14(3)26	20	High Kick	-9	KND	KND	KND
Ressei	↖KKK	H(HH)	19(2)26	20	High Kick	-10	KB	KB	KB
Ten-Ro	↖KK←K	H(HM)	23(3)25	22	Mid Kick	-10	1	Cr(23~15)	Cr(23~15)
-	↓K	L	18(2)24	10	Low Kick	-9	-5	Cr(14~8)	Cr(25~17)
Suzaku	↓KK	LH	28(3)26	32	High Kick	-4	KB	KB	KB
Hyobi	↓KK	LL	19(4)31	24	Low Kick	-18	Cr(5~1)	Cr(11~4)	KND
-	↘K	M	14(2)25	24	Mid Kick	-10	-10	Cr(24~16)	Cr(24~16)
Mawashi-Ren-Zuki	↘KP	MH	16(2)16	12	High Punch	-7	-1	-4	Cr(33~25)
-	↘KK	(MH)	13(3)25	22	High Kick	-12	Cr(8~3)	Cr(8~3)	Cr(8~3)
Nami-Gashira	↘KKK	(MH)H	21(2)28	30	High Kick	-12	Cr(-2~-6)	CLP	CLP
-	→K	L	17(2)22	12	Low Kick	-9	-8	Cr(17~11)	Cr(17~11)
-	Back-turned K	L	19(2)22	12	Low Kick	-9	-8	Cr(17~11)	Cr(17~11)
Hyobi	→KK	LM	23(3)25	25	Mid Kick	-10	1	Cr(23~15)	Cr(23~15)
Hamon	→KP	LM	23(4)24	20	Mid Punch	-10	Cr(34~24)	LNC	LNC
-	→K←P	LH	15(2)19	16	High Punch	-5	-2	Cr(15~10)	Cr(15~10)
Raigyu	→K→PP	LHM	24(2)29	16	Mid Punch	-9	Cr(20~12)	CLP	CLP
Suigetsu	→K→PK	LHH	18(2)31	35	Jumping High Kick	-1	KB	KB	KB
Kairai	→K→P↓K	LHL	21(3)31	22	Low Kick	-17	Cr(6~0)	Cr(12~5)	KND
Tobi-Ushiro-Geri	→↓K	H	18(2)31	35	Jumping High Kick	-1	KB	KB	KB
-	P↓K	(MM)	14(2)7(2)23	15+10	Mid Punch	-4	8	Cr(26~18)	Cr(26~18)
-	P←KP	(MM)M	16(2)24	12	Mid Punch	-10	Cr(25~17)	Cr(25~17)	Cr(25~17)
Kamikaze	P←KPP	(MM)MM	17~27(3)29	28~50	Mid Punch	-9 GB(8)	KB	KB	KB
Morote-Zuki	→P←K	M	19(3)27	24	Mid Punch	-3	Cr(21~13)	CLP	CB
Fudo-Fujin	→P←K	M	37~47(3)28	50~70	Mid Punch	GB (5~23)	KB	KB	KB
-	↓P←K	M	18(3)24	28	Mid Punch	-9	Cr(24~16)	Cr(24~16)	Cr(24~16)
-	↓P←KP	MM	27~37(2)26	30~50	Mid Punch	-8 GB(8)	KB	KB	KB
-	↓P←KK	ML	29(4)33	22	Low Kick	-17	Cr(9~2)	KND	KND
Enko-Sokugetsu	↘P←K	M	30(2)35	28	Mid Punch	-15	KB	KB	KB
Moen	↘P←K	M	39~59(2)35	80	Mid Punch	GB(17)	PB	PB	PB
Ushiro-Mawashi-Geri	H←K	H	17(2)28	28	High Kick	-5	KB	KB	KB
-	→H←K	M	18(3)28	30	Mid Kick	-2	Cr(20~12)	Cr(20~12)	Cr(20~12)
Koro, Hane-Geri	→H←KK	MH	30(2)29	30	High Kick	-3	KB	KB	KB
Koro, Kakato-Nagi	→H←K↓K	ML	30(4)31	22	Low Kick	-17	Cr(5~1)	Cr(11~4)	KND
Roka-Junsei	→→H←K	M	37(3)15	25	Mid Kick	-11	BNC	BNC	BNC
Konin	←H←K	H	14(2)32	22	High Kick	-15	Cr(28~18)	LNC	LNC
Shingetsu	↑H←K	M	24(3)25	24	Mid Kick	-3	BNC	BNC	BNC
Kakato-Nagi	↓H←K	L	19(4)31	25	Low Kick	-17	Cr(5~1)	Cr(11~4)	KND
Domawashi-Geri	↘H←K	M	20(5)25	25	Mid Kick	-4	KND	KND	KND
Kazekiri	↗HP	M	20(2)29	28	Mid Punch	-9	KB	KB	KB
Nobori-Zuki	↗HK	H	13(3)28	18	High Kick	-15	Cr(31~21)	LNC	LNC
Sankaku-Shochu	↖P←K (Back to the wall)	M	54(3)26	38	Jumping Mid Punch	GB(1)	BNC	BNC	BNC
Sankaku-Geri	↖H←K (Back to the wall)	H	41(5)44	45	Jumping High Kick	GB(-13)	KB	KB	KB

Back-Turned

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	13(2)13	10	High Punch	-1	-1	2	Cr(36~28)
-	←P	M	16(3)24	28	Mid Punch	-9	Cr(24~16)	Cr(24~16)	Cr(24~16)
Kaeshi-Hiji, Gyosho	←PP	MM	27~37(2)26	30~50	Mid Punch	-8GB(8)	KB	KB	KB
Kaeshi-Hiji, Akatoki-Yami	←PK	ML	29(4)33	22	Low Kick	-17	Cr(11~4)	KND	KND
-	2P	L	13(3)20	11	Low Punch	-5	-1	Cr(8~4)	Cr(8~4)
-	K	H	14(2)28	30	High Kick	-11	LNC	LNC	LNC
-	←K	M	23(2)26	27	Mid Kick	-10	1	Cr(23~15)	Cr(23~15)
Tobi-Ushiro-Geri	↑K	H	17(2)29	40	Jumping High Kick	0	KB	KB	KB
-	↓K	L	19(2)22	12	Low Kick	-9	-8	Cr(17~11)	Cr(17~11)

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(8~2)	Cr(8~2)	Cr(8~2)	Cr(9~3)	Cr(9~3)	Cr(9~3)	Cr(9~3)	-	-
Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	-	-
-	-	-	Cr(35~25)	Cr(35~25)	-	-	-	-
KND	KND	KND	KND	KND	KND	KND	-	-
Cr(5~1)	Cr(11~4)	KND	KND	KND	KND	KND	Yes	-
Cr(13~7)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	-	-
-	-	-	Cr(19~11)	Cr(19~11)	-	-	-	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
-	-	-	KB	KB	-	-	-	-
Cr(5~1)	Cr(11~4)	KND	KND	KND	KND	KND	Yes	-
-	-	-	Cr(21~13)	Cr(21~13)	-	-	-	-
Cr(21~13)	Cr(21~13)	Cr(21~13)	Cr(12~6)	Cr(12~6)	Cr(12~6)	Cr(12~6)	-	-
8	Cr(26~18)	Cr(26~18)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	-	-
Cr(25~17)	Cr(25~17)	Cr(25~17)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
-	-	-	LNC	LNC	-	-	-	-
-	-	-	KND	KND	-	-	Yes	-
1	Cr(23~15)	Cr(23~15)	Cr(28~19)	Cr(28~19)	Cr(28~19)	Cr(28~19)	-	-
Cr(35~25)	LNC	LNC	LNC	LNC	LNC	LNC	-	-
-	-	-	LNC	LNC	-	-	-	-
-	-	-	KND	KND	-	-	-	-
-	-	-	KND	KND	-	-	Yes	-
-	-	-	KB	KB	-	-	Yes	-
1	Cr(23~15)	Cr(23~15)	Cr(28~19)	Cr(28~19)	Cr(28~19)	Cr(28~19)	-	-
-4	Cr(14~8)	Cr(20~13)	Cr(5~1)	Cr(5~1)	Cr(5~1)	Cr(5~1)	-	-
-	-	-	KB	KB	-	-	Yes	-
Cr(5~1)	Cr(11~4)	KND	KND	KND	KND	KND	Yes	-
Cr(16~9)	Cr(24~16)	Cr(24~16)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	-	-
-	-	-	Cr(8~5)	Cr(8~5)	-	-	-	-
-	-	-	Cr(33~23)	Cr(33~23)	-	-	-	-
-	-	-	Cr(12~6)	Cr(12~6)	-	-	Yes	-
-8	-8	Cr(17~11)	Cr(7~3)	Cr(7~3)	Cr(7~3)	Cr(7~3)	-	-
-8	Cr(17~11)	Cr(17~11)	Cr(7~3)	Cr(7~3)	Cr(7~3)	Cr(7~3)	-	-
1	Cr(23~15)	Cr(23~15)	Cr(28~19)	Cr(28~19)	Cr(28~19)	Cr(28~19)	-	-
Cr(34~24)	LNC	LNC	LNC	LNC	LNC	LNC	-	-
-	-	-	Cr(40~30)	Cr(40~30)	-	-	-	-
Cr(20~12)	CLP	CLP	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	-	-
-	-	-	KB	KB	-	-	-	-
Cr(6~0)	Cr(12~5)	KND	KND	KND	KND	KND	Yes	-
-	-	-	KB	KB	-	-	-	-
8	Cr(26~18)	Cr(26~18)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	-	-
Cr(25~17)	Cr(25~17)	Cr(25~17)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
Cr(21~13)	CLP	CB	CLP	CLP	CLP	CLP	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
Cr(24~16)	Cr(24~16)	Cr(24~16)	Cr(29~20)	Cr(29~20)	Cr(29~20)	Cr(29~20)	Yes	-
KB	KB	KB	KB	KB	KB	KB	-	-
Cr(9~2)	KND	KND	KND	KND	KND	KND	Yes	-
KB	KB	Cr(14~6)	KB	KB	KB	Cr(14~6)	-	-
PB	PB	PB	PB	PB	PB	PB	-	-
-	-	-	KB	KB	-	-	Yes	-
Cr(20~12)	Cr(20~12)	Cr(20~12)	CLP	CLP	CLP	CLP	Yes	-
-	-	-	KB	KB	-	-	Yes	-
Cr(5~1)	Cr(11~4)	KND	KND	KND	KND	KND	Yes	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	Yes	-
-	-	-	LNC	LNC	-	-	-	BT
BNC	BNC	BNC	BNC	BNC	BNC	BNC	-	-
Cr(5~1)	Cr(11~4)	KND	KND	KND	KND	KND	Yes	-
KND	KND	KND	KND	KND	KND	KND	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
-	-	-	LNC	LNC	-	-	-	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	-	-
-	-	-	KB	KB	-	-	-	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(11~8)	Cr(11~8)	-	-	-	-
Cr(24~16)	Cr(24~16)	Cr(24~16)	Cr(29~20)	Cr(29~20)	Cr(29~20)	Cr(29~20)	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
Cr(11~4)	KND	KND	KND	KND	KND	KND	Yes	-
-1	Cr(8~4)	Cr(8~4)	Cr(8~4)	Cr(8~4)	Cr(8~4)	Cr(8~4)	-	-
-	-	-	LNC	LNC	-	-	-	-
1	Cr(23~15)	Cr(23~15)	Cr(28~19)	Cr(28~19)	Cr(28~19)	Cr(28~19)	-	-
-	-	-	KB	KB	-	-	-	-
-8	Cr(17~11)	Cr(17~11)	Cr(7~3)	Cr(7~3)	Cr(7~3)	Cr(7~3)	-	-

Throws

Name	Notation	Height	Execution	Damage	Advantage on Hit
Koto-Gurume	T	H	5(2)23	38	-
Hasai	⇨ T	H	7(2)24	25	10
Shuso	⇦ T	H	7(2)24	22+20	-
Tessa	⇦ T (Back to the wall)	Wall	7(2)24	22+30	-
Moka	⇖ ⇗ T	H	12(2)26	20+15+20	-
Goka	⇖ ⇗ T (Facing the wall)	Wall	12(2)26	20+15+30	-
-	⇩ T	H	10(2)25	40	-
Kyokushin-Taijin	T (Combo Throw 1)	Combo Throw	-	25	-
Kogetsu	T (To opponent's back)	H	5(2)23	20+33	-
Kobore-Zuki	⇩ T (To crouching opponent)	L	5(2)22	48	-
Tenchi-Kaibyaku	⇦ T (To crouching opponent)	L	7(2)20	15+35	-
Sasame-Yuki	⇩ T (To crouching opponent's back)	L	5(2)22	28+30	-

Tag Throws

Name	Notation	Partner	Height/Type	Execution	Damage
-	T	Kokoro	H	5(2)23	30+15+25
-	T	Zack	H	5(2)23	20+30+20
-	T	Hayate	H	5(2)23	20+30+20
-	T	Leifang	H	5(2)23	30+20+20
-	T	Other	H	Varies Per Partner	30+25

Down Attacks

Name	Notation	Height/Type	Execution	Damage
Kaho-Zuki	⇩ P	Grounded	21(2)33	10
Hagane-Kudaki	⇧ P + K	Grounded	34(12)58/42	18

Wake-Up Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While on the ground, K	M	35(4)18	20	Mid Kick	-8	Cr(21~14)	Cr(28~20)	Cr(28~20)
-	While on the ground, ⇧ K	L	34(4)18	20	Low Kick	-10	Cr(21~14)	Cr(24~17)	Cr(24~17)
Fuun-Sho-Totsu	While on the ground, P + K	M	39(3)29	32	Mid Punch	-12	KB	KB	KB

Side Step Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
Seifu	Sidestep P	M	33(2)29	18	Mid Punch	-11	Cr(20~12)	CLP	CLP
Suzuka	Sidestep K	H	29(3)25	32	High Kick	-9	Cr(23~15)	Cr(23~15)	Cr(23~15)

Partition Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While Jumping, P	M	40(8)10	15	Jumping Mid Punch	GB	Cr(33~25)	Cr(33~25)	Cr(33~25)
-	While Jumping, K	M	37(8)30	35	Jumping Mid Kick	GB	KB	KB	KB
-	While Landing, P	M	53(2)25	35	Mid Punch	-2	KB	KB	KB
-	While Landing, K	L	57(4)31	25	Low Kick	-17	Cr(11~4)	KND	KND
-	While Jumping, T	H	32(2)30	20+15+20	-	-	-	-	-
-	While Landing, T	H	45(2)24	20+15+20	-	-	-	-	-
-	While Jumping, T	H	32(2)30	25+30	-	-	-	-	-
-	While Landing, T	H	45(2)24	25+30	-	-	-	-	-

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Holds

Name	Notation	Height/Type	Execution	Damage	Advantage on Hit
Koto-Guruma	T	H	5(2)23	38	-
Hasai	⇨ T	H	7(2)24	25	10
Shuso	⇘ T	H	7(2)24	22+20	-
Tessa	⇦ T (Back to the wall)	Wall	7(2)24	22+30	-
Moka	⇩ ⇘ T	H	12(2)26	20+15+20	-
Goka	⇖ ⇖ T (Facing the wall)	Wall	12(2)26	20+15+30	-
-	⇙ T	H	10(2)25	40	-
Kyokushin-Taijin	T (Combo Throw 1)	Combo Throw	-	25	-
Kogetsu	T (To opponent's back)	H	5(2)23	20+33	-
Kobore-Zuki	⇓ T (To crouching opponent)	L	5(2)22	48	-
Tenchi-Kaibyaku	⇗ T (To crouching opponent)	L	7(2)20	15+35	-
Sasame-Yuki	⇓ T (To crouching opponent's back)	L	5(2)22	28+30	-

Special Moves

Name	Notation	Height	Execution	Attack Type	Damage
Taunt: Sei!	⇦ ⇨ ⇦ H + P + K	-	74		
Taunt: Here we go!	⇨ ⇦ ⇨ H + P + K	-	60		
Taunt: Alright!	⇙ H + P + K	-	75		

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(21~14)	Cr(28~20)	Cr(28~20)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Yes	-
Cr(21~14)	Cr(24~17)	Cr(24~17)	KND	KND	KND	KND	Yes	-
KB	KB	KB	KB	KB	KB	KB	-	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(20~12)	CLP	CLP	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	-	-
-	-	-	KND	KND	-	-	Yes	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(33~25)	Cr(33~25)	Cr(33~25)	Cr(33~25)	Cr(33~25)	Cr(33~25)	Cr(33~25)	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
Cr(11~4)	KND	KND	KND	KND	KND	KND	-	-
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	-

JANN LEE

Bio

COUNTRY
China

GENDER
Male

BIRTH DATE
November 27

AGE
22

BLOOD TYPE
AB

HEIGHT/WEIGHT
177 cm/75 kg

BODY SIZE
B99 W80 H92 cm

FIGHTING STYLE
Jeet Kune Do

OCCUPATION
Bodyguard

FAVORITE FOOD
Hamburgers, Grapefruit

HOBBIES
Watching Action Movies

Master of Jeet Kune Do, nicknamed "Dragon." Jann Lee constantly seeks to test himself against the most fearsome opponents.

Rating

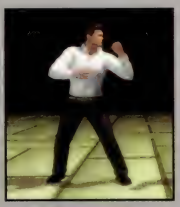
Overview

Jann Lee is hands down one of the best characters in *Dead or Alive 5*. He is an in-your-face pressure character that almost never has to stop attacking. His offense flows around his Dragon Gunner offensive hold, which guarantees multiple follow-up attacks, as well as his many unholdable stuns and his new Dragon stance. He combines speed and raw attack power with move safety that is foreign to most other characters in the game. Facing a top Jann Lee player is like facing off against an immovable object.

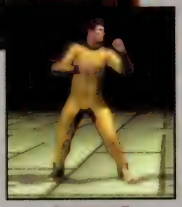
Costumes

Costume 1

Costume 2


Costume 3

Costume 4


Costume 5

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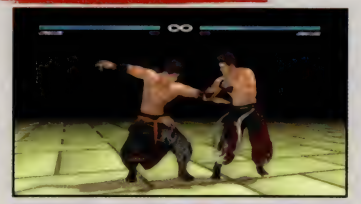
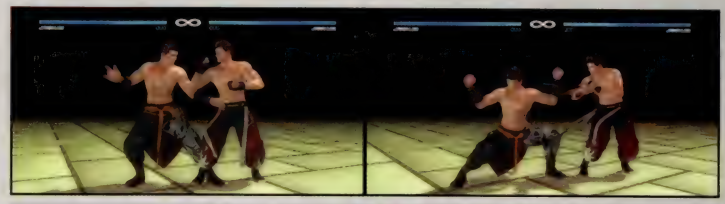
PRIME ATTACKS

Critical Burst



⇨ P + K

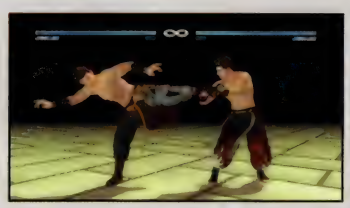
Jann Lee's Critical Burst is somewhat unique in that it not only has a follow-up attack (⇨ P ⇩ K P), but the follow-up causes an unholdable Sit-Down stun if it connects. The Critical Burst executes in 20 frames, leaving Jann Lee at -8 if it's blocked. The follow-up is a guard break that gives Jann Lee +2 frame advantage if it's blocked, and a guaranteed ⇗ K launcher after the Sit-Down stun if it connects.



DS P + K

In addition to having a Sit-Down stun follow-up to his Critical Burst, Jann Lee is one of the few characters with two Critical Burst attacks. His second Critical Burst comes from his new Dragon stance, which is a welcome addition considering the fact that many of his combos transition in and out of Dragon stance. This Critical Burst is a little slower than his neutral stance Burst, executing in 21 frames. However, like many other Critical Bursts in the game, it's -8 on block and stuns an opponent on normal hit.

Safe



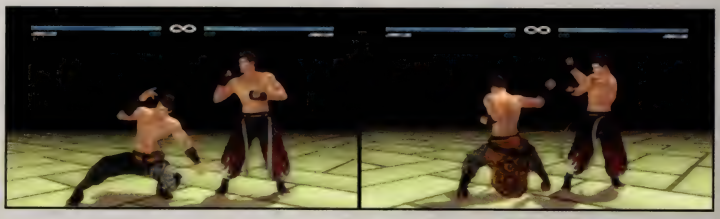
⇨ ⇨ K

Jann Lee's trademark ⇨ ⇨ K is back for another round, and this time it's safe if blocked. The kick executes in 17 frames and leaves Jann Lee at -4 when blocked. If it connects, it knocks an opponent back or into a wall if one is close enough. It can also be done from P ⇩ P K, ⇨ P K, or even ⇨ ⇨ K from Dragon stance. In fact, the Dragon stance version of the attack is actually -3 on block.

⇗ P

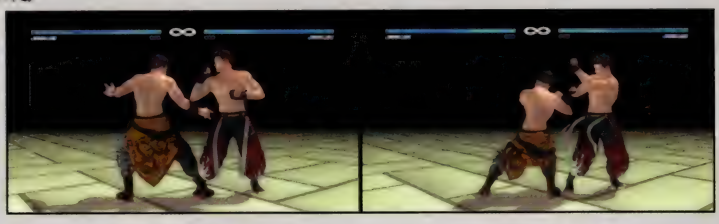
As far as basic poking attacks go, Jann Lee's ⇗ P isn't bad at all. It executes in 14 frames, gives Jann Lee +3 frame advantage on normal hit, stuns on counter hit, leaves Jann Lee at -1 if blocked, and tracks a sidestepping opponent. The only real downfall of this attack is that it hits high, which means it can be ducked or tech crouched. Use this attack as a quick pressure tool to stay on the offensive. The minor frame advantage on normal hit is just enough to keep Jann Lee going, and even the -1 on block doesn't phase him much, especially against slower characters.

⇦ P P



The first hit of Jann Lee's ⇦ P P executes in 16 frames and causes an unholdable Sit-Down stun if it connects. It's -20 when blocked, but as the start of a combo string, it can be followed by the second punch, and eventually a third punch. The second attack leaves Jann Lee safely at -7, but remember to fuzzy guard and buffer a throw escape in case someone attempts to punish. It's also worth noting that all three attacks form a natural combo, which means if one connects, the remaining attacks cannot be held or evaded in any way.

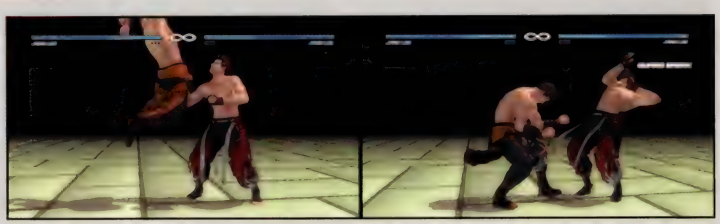
DS P



Jann Lee's fastest attack out of Dragon stance is his P. It executes in 9 frames and leaves Jann Lee at -3 on block. If it connects, the opponent is in a very short stun, giving Jann Lee +3 frame advantage. This is the only safe attack Jann Lee has out of Dragon stance, so any time you transition into it after a blocked attack, you should be using this attack primarily. It is a high attack, so be aware that an opponent may attempt to duck under it with a tech crouching attack.

Frame Advantage

↖ P

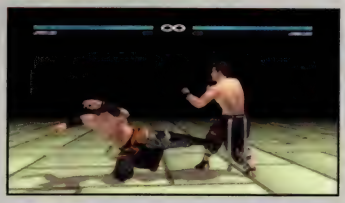


Jann Lee's ↖ P tech jumps instantly, executes in 26 frames, and is a guard break. It gives Jann Lee +2 frame advantage on block and an unholdable Sit-Down stun if it connects. This allows him to follow with a guaranteed ↗ K to launch the opponent for a juggle. It's the same attack at the end of Jann Lee's ⇨ P :: K P combo string.

↘ ↘ P

While Jann Lee has several attacks that cause a guard break, many of them do not give him frame advantage when blocked and are even unsafe in some cases. His ↘ ↘ P is one of the few exceptions to this, but only when it's fully charged. It executes in 23 frames with no charge and leaves him at -12 on block. With a full charge at 44 frames, it gives him +11 frame advantage. It tech crouches under high attacks late in the animation and launches an opponent when it connects without a full charge. As a full charge, it knocks the opponent down. This attack is mainly used to launch an opponent during a stun, because most skilled players will hold the attack before it becomes a proper guard break at 44 frames.

Crush



↓ H + K

Jann Lee's ↓ H + K tech crouches under high attacks early in the animation, but because the attack is relatively slow (24 frames), an opponent may be able to block it even after it tech crouches under an attack, depending on what attack it ducks under. If it crouches under a single jab, the opponent can recover and block in time, but if the opponent continues to attack or uses a high attack with more recovery, Jann Lee's ↓ H + K will connect. It causes a Trip stun on normal hit, which an opponent cannot immediately hold out of, although this state does not last long enough to guarantee any attacks. It hits low, tracks a sidestepping opponent, and leaves Jann Lee at -17 if it's blocked.

H + K

If you anticipate an opponent will use a low attack, Jann Lee's H + K is your best option to deal with it. The attack executes in 18 frames, tech jumps over low attacks instantly, causes an unholdable Sit-Down stun on normal or counter hit, and gives Jann Lee +21 frame advantage, enough for a guaranteed ↗ K launcher. If it's blocked, Jann Lee is unsafe at -9, so make sure you use it when you anticipate a low attack is coming or when an opponent is stunned.

Whiff Punishment

↗ K

Jann Lee's signature Dragon Kick is still unblockable and still hits high. However, because it executes in 25 frames, it's a fairly decent whiff punisher, with more range than any of his other whiff punishment attacks. If the unblockable connects in open space, Jann Lee follows with a little dance that prevents him from applying pressure after the attack. However, if the attack connects near a wall, Jann Lee does not dance and additional offensive pressure can be applied.

↗ P

↘ ◦ ← ⇨ P

Jann Lee's ↗ P and ↘ ◦ ← ⇨ P are very similar in nature. Neither covers all that much range, so you need to be close when you attempt to punish a whiff with either of these attacks. Both execute in 13 frames and knock an opponent back or into a wall if they connect. Where they differ is that ↗ P tracks a sidestepping opponent, hits high, and leaves Jann Lee at -15 if it's blocked. Meanwhile, ↘ ◦ ← ⇨ P hits mid and does not track, leaving Jann Lee at -19 if blocked. Keep in mind, ↘ ◦ ← ⇨ P can be performed instantly with a quick tap of ↘ before pressing ← ⇨ P.

STRATEGIES

Offensive

NOTE **The frame data displayed in-game during Jann Lee's Dragon stance transitions is misleading because you can cancel the recovery of the stance transition with any of the attacks from the stance. This table represents the accurate frame data for these transitions if you attack as soon as possible after canceling into the stance.**

Dragon Stance Cancels		
Stance Transition	Block Frame Data	Hit Frame Data
P P ⇨ P ⇦	-9	-2
P ⇩ P ⇦	-9	-8
⇗ P ⇦	-5	-1
⇨ P ⇦	-9	-8
⇦ P P ⇦	-6	+33
⇨ H + K ⇦	-9	KND
⇩ P + K ⇩	--	--

Jann Lee is an offensive monster. He has all the tools he needs to stay on the offensive for a vast majority of the match. He has a 10-frame jab, but his ⇨ P executes in 11 frames, which makes it one of the fastest mid attacks in the game. Use this to interrupt the opponent as often as possible without getting predictable. In addition, he has a number of attacks and combo strings that can be canceled into his Dragon stance. Even though he is unsafe during some of these cancels, the stance transition happens so fast it is extremely unlikely that an opponent will be able to react in time to actually punish or even interrupt Jann Lee.

The first order of business as Jann Lee is to make sure that your opponent fears his Dragon Gunner offensive hold (⇨ ⇨ T). If the Dragon Gunner connects, Jann Lee is at +25 frame advantage, which means that he can connect any attack 23 frames or faster that will reach the opponent. In most cases, this will be either ⇨ ⇨ K or a quick dash forward followed by P ⇨ P. If you use ⇨ ⇨ K, it knocks the opponent back or into a wall, but it's the easiest guaranteed attack to use. If you want to maximize the damage, a quick dash into P ⇨ P puts the opponent in a stun. Remember that P ⇨ P is a 2-in-1 natural combo that is guaranteed in this situation.

Following the P ⇨ P, Jann Lee has multiple options. If the opponent is good at Slow Escaping, he or she can block almost any follow-up after P ⇨ P. That means Jann Lee can follow with another Dragon Gunner offensive hold to reset the situation, or a normal throw, or just continue offensive pressure with another combo string that ends with a Dragon stance cancel. If the opponent does not Slow Escape (which is not easy in this situation), treat the P ⇨ P stun as you would any other stun and mix the opponent up in order to get a launch and juggle, or extend the combo to score a Critical Burst.

Outside of the Dragon Gunner and Dragon stance cancels, Jann Lee has a decent back-turned offensive strategy. Use ⇦ ⇦ P to enter his back-turned stance at -5 on block. Because Jann Lee has a follow-up to ⇦ ⇦ P, most opponents will hesitate before attempting to attack. During this time, Jann Lee can use BT ⇦ K. With proper timing, the BT ⇦ K should land just as the opponent realizes you're not going to continue the ⇦ ⇦ P combo and tries to attack. If BT ⇦ K connects as a counter hit, it puts the opponent in an unholdable Sit-Down stun that gives Jann Lee +20 frame advantage. If the opponent is close enough, launch with ⇗ K. In most cases your opponent will be too far away, so a ⇨ ⇨ K is all you'll be able to connect.

During a stun, Jann Lee has yet another method to place an opponent in an unholdable state. If you connect his ⇗ P K during a stun, it leads to a Faint stun that cannot be held out of. The interesting thing about this attack is that ⇗ P K does not result in an unholdable Faint stun if done while the opponent is not stunned. Even if the ⇗ P K connects as a counter hit, it will not result in a Faint stun. In addition, Jann Lee's ⇨ H + K is the same kick that causes the Faint stun in his ⇗ P K combo, but if that hits during a stun or as a counter hit, it does not result in a Faint stun. The only way to get the Faint stun is by hitting ⇗ P K while an opponent is already stunned.

TIP **Jann Lee's ⇦ H + K puts an opponent in an unholdable Limbo stun if it connects as a counter hit while in closed stance. Follow with a launcher and juggle of your choice.**

Defensive

Jann Lee doesn't really need good defense because his offense is so amazing. But that doesn't mean he's lacking on the defensive end. His high kick and mid punch holds give him +24 frame advantage, similar to the Dragon Gunner. Follow these up just like you would a Dragon Gunner. And of course, speaking of the Dragon Gunner, it's an offensive hold, which means that it goes through attacks. Even if the opponent is on the offensive, a well-timed Dragon Gunner to go through an opponent's attack can quickly turn the tide back in Jann Lee's favor. He also has a variety of tech crouching and tech jumping techniques to evade an opponent's attacks, and his ⇩ ⇩ H + P + K taunt even holds mid kicks and works well if you anticipate an opponent will use a mid wake-up kick.

Wall

When an opponent's back is to the wall, Jann Lee becomes even more of a menace. Keep pressure on the opponent with fast attacks that leave Jann Lee at a small disadvantage or frame advantage. His ↓ P and ↘ P work well in this situation. His → T wall throw can combo into Dragon stance by pressing P + K when the combo throw indicator appears. From here, use Dragon stance P + K to knock the opponent back into the wall for a juggle, then follow with P ↓ P K or a wall combo of your choice. In addition to this, the threat of a Dragon Gunner is always present. If it connects, you can opt for a stun combo, or just use → → K to get a wall hit, then follow with a juggle. Keep in mind that if → → K knocks an opponent into the wall off-axis, Jann Lee will not be able to follow with a combo.

Throws

The Dragon Gunner (→ → T) is Jann Lee's go-to throw for almost any situation, but he has other useful throws as well. His neutral throw (T) switches sides with an opponent and should be used if Jann Lee's back is to a wall. Use → T when an opponent's back is against the wall, and follow it with P + K as a combo throw to get a wall combo. His ↓ T low throw also resets the situation, leaving Jann Lee at 0, which means he actually has an advantage against any character slower than him (which is most of the cast).

COMBOS

STUN OPPONENT

EXTEND	P, ↘ P, → K, ← ← P, → P + K, ↗ P, → P
UNHOLDABLE	H + K, ↙ P K, ← H + K (closed stance), BT + K
CRITICAL BURST	→ P + K, DS P + K
LAUNCHER	↗ K, ↘ ↘ P, ↖ K, K K
JUGGLE	→ P K
	→ K ◦ ← → K
	P ↓ P K
	P P P → P
	P P → P ◦ → P K
	P P → P ◦ → K ← → K
	← P P P
	P P ← P P
	P P → P ◦ P P P → P

THROW COMBOS

THROW	Wall → T ◦ P + K ◦ P + K ◦ P ↓ P K

FRAME DATA AND MOVE LIST

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	23(2)15	12	High Punch	1	Cr(34~26)	Cr(34~26)	Cr(34~26)
-	P	H	10(2)13	10	High Punch	-1	0	1	Cr(36~28)
-	P P	(HH)	8(3)15	10	High Punch	-4	-2	-1	Cr(33~25)
-	P P P	(HHH)	10(2)19	10	High Punch	-10	-3	Cr(10~6)	Cr(30~22)
Dragon Cannon	P P P + P	(HHH)M	19~32(3)45	45~63	Mid Punch	-18	KB	KB	KB
Dragon Rush	P P P K	(HHH)H	18(3)40	47	High Kick	-13	KB	KB	KB
Dragon Slicer	P P P K	(HHH)L	20(2)30	24	Low Kick	-14	Cr(14~7)	KND	KND
Combo Knuckle Uppercut	P P + P	(HH)H	13(3)15	12	High Punch	-4	3	Cr(33~25)	Cr(33~25)
Combo Knuckle Uppercut - Dragon Stance	P P + P	-	56	-	-	-	-	-	-
-	P P + P	(HH)M	14(2)19	18	Mid Punch	1	Cr(29~21)	Cr(29~21)	Cr(29~21)
Dragon Fist	P P + P P	(HH)MH	18~32(3)49	40~60	High Punch	-13~-17	KB	KB	KB
Combo High Kick	P P K	(HH)H	14(3)32	26	High Kick	-16	KB	KB	KB
-	P P + K	(HH)L	17(3)25	12	Low Kick	-11	-8	Cr(23~15)	Cr(23~15)
Dragon Storm	P P + K K	(HH)LM	20(3)55	37	Mid Kick	-12	KB	KB	KB
Combo Thrust Low Spin	P P + K K	(HH)LL	25(4)35	25	Low Kick	-22	Cr(7~0)	KND	KND
-	P + P	(HH)	10(3)19	18	High Punch	-11	Cr(14~9)	Cr(14~9)	Cr(14~9)
Sonic Spin Kick	P + P K	(HH)M	16(3)34	30	Mid Kick	-18	KND	KND	KND
Sonic Low Spin Kick	P + P + K	(HH)L	22(3)35	25	Low Kick	-20	Cr(8~1)	KND	KND
-	P + P	HM	16(2)22	18	Mid Punch	-12	-11	Cr(27~19)	Cr(27~19)
Sonic Uppercut	P + P P	HMM	13(3)23	20	Mid Punch	-8	1	Cr(36~26)	Cr(36~26)
Sonic Blow - Dragon Stance	P + P +	-	55	-	-	-	-	-	-
Sonic Step Middle	P + P K	HMM	21(2)56	35	Mid Kick	-4	KB	KB	KB
Combo Low Spin Kick	P + P K	HML	21(3)29	25	Low Kick	-15	Cr(14~7)	KND	KND
Jab, High Kick	P K	HH	12(3)24	28	High Kick	-10	Cr(1~-3)	Cr(24~16)	Cr(24~16)
-	+ P	M	11(2)22	18	Mid Punch	-12	-11	Cr(27~19)	Cr(27~19)
Body Uppercut	+ P P	MM	13(3)23	20	Mid Punch	-8	1	Cr(36~26)	Cr(36~26)
Body Blow - Dragon Stance	+ P +	-	56	-	-	-	-	-	-
Body Step Middle	+ P K	MM	21(2)56	35	Mid Kick	-4	KB	KB	KB
Body Low Spin Kick	+ P + K	ML	21(3)29	25	Low Kick	-15	Cr(14~7)	KND	KND
-	+ + P	H	13(3)19	18	High Punch	-8	Cr(14~9)	Cr(14~9)	Cr(14~9)
Flash Spin Kick	+ + P K	HM	16(3)34	30	Mid Kick	-18	KND	KND	KND
Flash Low Spin Kick	+ + P + K	HL	22(3)35	25	Low Kick	-20	Cr(8~1)	KND	KND
-	+ P	M	16(2)39	20	Mid Punch	-20	Cr(10~2)	BNC	BNC
-	+ P P	(MMH)	12(3)11(3)21	5+15	MP/HP	1	Cr(38~28)	Cr(38~28)	Cr(38~28)
Dragon Fire	+ P P P	(MMHMM)	10(3)14(3)46	5+35	Mid Punch	-18	KB	KB	KB
Double Fist - Dragon Stance	+ P P +	-	56	-	-	-	-	-	-
-	+ + P	M	14(2)19	26	Mid Punch	1	Cr(29~21)	Cr(29~21)	Cr(29~21)
Raising Dragon	+ + P P	MH	18~32(3)49	40~60	High Punch	-13~-17	KB	KB	KB
-	↑ P	H	13(3)20	24	High Punch	1	Cr(13~8)	Cr(13~8)	Cr(13~8)
-	↑ P P	HH	17(2)28	24	High Punch	-13	Cr(6~1)	Cr(6~1)	Cr(6~1)
Triple Fire Fist	↑ P P P	HHM	23(3)35	24	Mid Punch	-8	Cr(13~5)	Cr(13~5)	CLP
Combo Rear High Kick	↑ P P K	HHH	23(3)25	25	High Kick	-10	Cr(43~31)	Cr(43~31)	Cr(43~31)
Upper Knuckle	↗ K	H	14(3)15	16	High Punch	-1	3	Cr(33~25)	Cr(33~25)
-	↑ P +	-	55	-	-	-	-	-	-
-	↓ P	L	13(2)20	5	Low Punch	-4	-1	Cr(9~5)	Cr(9~5)
-	↘ P	M	14(3)21	20	Mid Punch	-8	-2	Cr(38~28)	Cr(38~28)
Dragon Upper	↘ ↗ P	M	23~44(4)39	30~50	Mid Punch	-13	LNC	LNC	LNC
-	↘ P	L	20(2)28	20	Low Punch	-12	-9	Cr(21~13)	Cr(21~13)
Double Dragon Blast	↘ P P	LM	24(3)44	45	Mid Punch	-19	KB	KB	KB
Hammer High Combo	↘ P K	LH	21(2)22	30	High Kick	-11	CLP	CLP	CLP
Dragon Blow	↑ P	H	13(3)40	40	High Punch	-15	KB	KB	KB
Comet Strike	↖ P	M	26(2)31	30	Mid Punch	GB(2)	Cr(32~21)	Cr(32~21)	Cr(32~21)
Dragon Knuckle	↖ ← ↙ ↓ ↘ P	M	13(3)46	50	Mid Punch	-19	KB	KB	KB
-	K	H	12(2)24	28	High Kick	-10	Cr(2~-2)	Cr(25~17)	Cr(25~17)
-	K K	HH	22(3)30	25	High Kick	-16	Cr(29~19)	Cr(29~19)	Cr(29~19)
Triple High	K K K	HHH	17(2)26	25	High Kick	-9	LNC	LNC	LNC
-	K + K	HM	19(2)31	25	Mid Kick	-16	Cr(18~10)	Cr(18~10)	Cr(18~10)
-	K + K +	HM	19(2)32	-	-	-17	-	-	-
Reverse Dragon	K + K P	HMH	16(2)60	45	High Punch	-23	KB	KB	KB
-	+ K	M	12(3)25	20	Mid Kick	-9	-6	Cr(34~24)	Cr(34~24)
Snap Spin Kick	+ K K	MH	25(3)30	32	High Kick	-15	KB	KB	KB
Snap Spike Kick	+ K + K	MM	25(3)55	37	Mid Kick	-12	KB	KB	KB
Dragon Step Middle	+ + K	M	17(2)56	35	Mid Kick	-4	KB	KB	KB
-	+ K	M	14(2)20	24	Mid Kick	-11	-10	Cr(20~14)	Cr(20~14)
-	+ K K	MH	13(2)30	25	High Kick	-13	Cr(4~-1)	Cr(14~7)	Cr(14~7)
Dragon Blaze	+ K K P	MHM	23(3)34	30	Mid Punch	-12	BNC	BNC	BNC
Dragon Spike	+ + K	M	21(3)55	40	Mid Kick	-12	KB	KB	KB
Rear High Kick	↑ K	H	19(3)25	25	High Kick	-10	Cr(43~31)	Cr(43~31)	Cr(43~31)
-	↓ K	L	17(3)25	12	Low Kick	-11	-8	Cr(23~15)	Cr(23~15)
Thrust Spike Kick	↑ K K	LM	20(3)55	37	Mid Kick	-12	KB	KB	KB
Thrust Spin Kick	↑ ↑ K K	LL	25(4)35	25	Low Kick	-22	Cr(7~0)	KND	KND
-	← K	M	16(4)33	23	Mid Kick	-13	Cr(25~15)	LNC	LNC
Double Upper Kick	← K K	(MH)	11(2)31	25	Jumping High Kick	-13	Cr(29~19)	LNC	LNC
-	↘ K	M	14(3)24	22	Mid Kick	-9	Cr(4~0)	Cr(24~16)	Cr(24~16)
Side Master Kick	↘ K K	MH	18(3)25	25	High Kick	-11	Cr(44~32)	Cr(44~32)	Cr(44~32)
Dragon Strike	↘ K P	MM	25(3)44	40	Mid Punch	-18	KB	KB	KB
-	↘ K + K	MM	18(2)32	25	Mid Kick	-17	Cr(17~9)	Cr(17~9)	Cr(17~9)
-	↘ K + K +	MM	18(2)33	25	Mid Kick	-18	-	-	-

Unholdable, Semi-Safe, Unsafe, Safe

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(34~26)	Cr(34~26)	-	-	No	-
-	-	-	Cr(11~8)	Cr(11~8)	-	-	No	-
-	-	-	Cr(8~5)	Cr(8~5)	-	-	No	-
-	-	-	Cr(30~22)	Cr(30~22)	-	-	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
-	-	-	KB	KB	-	-	Yes	-
Cr(14~7)	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	Cr(33~25)	Cr(33~25)	-	-	Yes	-
-	-	-	-	-	-	-	No	DS
Cr(29~21)	Cr(29~21)	Cr(29~21)	Cr(21~15)	Cr(21~15)	Cr(21~15)	Cr(21~15)	No	BT
-	-	-	KB	KB	-	-	No	BT
-	-	-	KB	KB	-	-	No	-
-8	Cr(23~15)	Cr(23~15)	Cr(3~-1)	Cr(3~-1)	Cr(3~-1)	Cr(3~-1)	No	-
KB	KB	KB	KB	KB	KB	KB	Yes	-
Cr(7~0)	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	Cr(39~29)	Cr(39~29)	-	-	Yes	-
KND	KND	KND	KB	KB	KB	KB	Yes	-
Cr(8~1)	KND	KND	KND	KND	KND	KND	Yes	-
Cr(19~12)	Cr(27~19)	Cr(27~19)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	No	-
Cr(36~26)	Cr(36~26)	Cr(36~26)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
-	-	-	-	-	-	-	No	DS
KB	KB	KB	KB	KB	KB	KB	No	-
Cr(14~7)	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	Cr(24~16)	Cr(24~16)	-	-	No	-
Cr(19~12)	Cr(27~19)	Cr(27~19)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	No	-
Cr(36~26)	Cr(36~26)	Cr(36~26)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
-	-	-	-	-	-	-	No	DS
KB	KB	KB	KB	KB	KB	KB	No	-
Cr(14~7)	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	Cr(39~29)	Cr(39~29)	-	-	Yes	-
KND	KND	KND	KB	KB	KB	KB	Yes	-
Cr(8~1)	KND	KND	KND	KND	KND	KND	Yes	-
Cr(10~2)	BNC	BNC	BNC	BNC	BNC	BNC	No	-
-	-	-	Cr(18~12)	Cr(18~12)	-	-	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
-	-	-	-	-	-	-	No	DS
Cr(29~21)	Cr(29~21)	Cr(29~21)	Cr(21~15)	Cr(21~15)	Cr(21~15)	Cr(21~15)	No	BT
-	-	-	KB	KB	-	-	No	BT
-	-	-	Cr(38~28)	Cr(38~28)	-	-	Yes	-
-	-	-	Cr(31~21)	Cr(31~21)	-	-	Yes	-
Cr(13~5)	Cr(13~5)	CLP	Cr(4~-2)	Cr(4~-2)	Cr(4~-2)	Cr(4~-2)	Yes	-
-	-	-	KB	KB	-	-	Yes	-
-	-	-	Cr(33~25)	Cr(33~25)	-	-	Yes	-
-	-	-	-	-	-	-	No	DS
-1	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	No	-
Cr(38~28)	Cr(38~28)	Cr(38~28)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-9	Cr(21~13)	Cr(21~13)	Cr(1~-3)	Cr(1~-3)	Cr(1~-3)	Cr(1~-3)	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
-	-	-	KB	KB	-	-	No	-
-	-	-	KB	KB	-	-	Yes	-
Cr(32~21)	Cr(32~21)	Cr(32~21)	Cr(22~13)	Cr(22~13)	Cr(22~13)	Cr(22~13)	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
-	-	-	Cr(25~17)	Cr(25~17)	-	-	No	-
-	-	-	Cr(28~18)	Cr(28~18)	-	-	Yes	-
-	-	-	LNC	LNC	-	-	-	-
Cr(18~10)	Cr(18~10)	Cr(18~10)	Cr(9~3)	Cr(9~3)	Cr(9~3)	Cr(9~3)	Yes	-
-	-	-	-	-	-	-	No	BT
-	-	-	KB	KB	-	-	No	BT
Cr(34~24)	Cr(34~24)	Cr(34~24)	Cr(28~19)	Cr(28~19)	Cr(28~19)	Cr(28~19)	No	-
-	-	-	KB	KB	-	-	Yes	-
KB	KB	KB	KB	KB	KB	KB	Yes	-
KB	KB	KB	KB	KB	KB	KB	No	-
Cr(21~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	No	-
-	-	-	Cr(29~19)	Cr(29~19)	-	-	No	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
KB	KB	KB	KB	KB	KB	KB	Yes	-
-	-	-	KB	KB	-	-	Yes	-
-8	Cr(23~15)	Cr(23~15)	Cr(3~-1)	Cr(3~-1)	Cr(3~-1)	Cr(3~-1)	No	-
KB	KB	KB	KB	KB	KB	KB	Yes	-
Cr(7~0)	KND	KND	KND	KND	KND	KND	Yes	-
Cr(25~15)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	LNC	LNC	-	-	No	-
Cr(16~9)	Cr(24~16)	Cr(24~16)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
-	-	-	KB	KB	-	-	Yes	-
KB	KB	KB	KB	KB	KB	KB	Yes	-
Cr(17~9)	Cr(17~9)	Cr(17~9)	Cr(8~2)	Cr(8~2)	Cr(8~2)	Cr(8~2)	No	-
-	-	-	-	-	-	-	No	BT

Move List (continued)

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
Blind Red Dragon	↘ K ← K P	MMH	17(2)60	45	High Punch	-23	KB	KB	KB
High Shin-Knee Kick	↖ K	H	14(5)25	24	High Kick	-15	Cr(32~22)	LNC	LNC
Dragon Low Kick	↓ K	L	20(2)30	24	Low Kick	-14	Cr(14~7)	KND	KND
Dragon Kick	↗ K	H (Unblockable)	25(6)85	55	Jumping High Kick	KB	KB	KB	KB
Dragon Elbow	P ↘ K	M	15(4)48	40	Mid Punch	-13	KB	KB	KB
Boardbreaker Choo	→ P ↘ K	M	20(2)23	24	Mid Punch	-8	Cr(25~17)	Cr(25~17)	CB
Flaming Hammer	→ P ↘ K P	MM	36(2)31	30	Mid Punch	GB(2)	Cr(32~21)	Cr(32~21)	Cr(32~21)
One Inch Punch	→ P ↘ K	M	30(2)40	28	Mid Punch	-10	KB	KB	KB
Fury of the Dragon	→ P ↘ K	M	39~59(2)40	80	Mid Punch	GB(-12)	PB	PB	PB
Blazing Dragon	↖ P ↘ K	M	18(2)46	40	Mid Punch	GB(-12)	KB	KB	KB
Phoenix Flight	H ↘ K	M	18(2)24	24	Jumping Mid Kick	-9	Cr(30~21)	Cr(30~21)	Cr(45~33)
Dragon Step High	→ H ↘ K	H	15(2)23	30	High Kick	-11	CLP	CLP	CLP
Dragon Step High - Dragon Stance	→ H ↘ K ←	-	60	-	-	-	-	-	-
-	← H ↘ K	M	20(2)27	24	Mid Kick	-18	Cr(22~14)	CLP	CLP
Shin-Knee Middle Kick	↖ H ↘ K K	MM	24(3)26	35	Mid Kick	-11	KND	KND	KND
Dragon Flare	↑ H ↘ K	M	31(4)32	30	Mid Kick	-11	KND	KND	KND
Low Spin Kick	↓ H ↘ K	L	24(5)30	25	Low Kick	-18	Cr(11~4)	KND	KND

Dragon Stance

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
Flash Jab	During Dragon Stance, P	H	9(2)19	10	High Punch	-3	Cr(7~3)	Cr(10~6)	Cr(30~22)
Flash Body Blow	During Dragon Stance, → P	M	10(2)24	18	Mid Punch	-12	Cr(5~1)	Cr(25~17)	Cr(25~17)
Flash Kick	During Dragon Stance, K	M	11(2)23	24	Mid Kick	-11	Cr(6~2)	Cr(37~27)	Cr(37~27)
Flash Step Mid	During Dragon Stance, → K	M	17(2)27	35	Mid Kick	-3	KB	KB	KB
Dragon Burst	During Dragon Stance, P ↘ K	M	20(2)28	24	Mid Punch	-8	Cr(20~12)	CLP	CB

Back-Turned

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	11(3)18	12	High Punch	-3	0	1	Cr(30~22)
-	→ P	M	15(2)18	15	Mid Punch	-8	-4	Cr(31~23)	Cr(31~23)
Blind Knuckle	With back to foe, ↖ P	H	16(3)49	45	High Punch	-13	KB	KB	KB
-	↓ P	L	13(2)20	10	Low Punch	-1	-1	Cr(9~5)	Cr(9~5)
-	K	H	19(3)25	30	High Kick	-9	KB	KB	KB
-	→ K	M	15(3)24	27	Mid Kick	-9	Cr(4~0)	Cr(29~20)	Cr(29~20)
-	↓ K	L	15(2)27	25	Low Kick	-12	Cr(17~10)	KND	KND
Blind Elbow	P ↘ K	M	15(4)48	40	Mid Punch	-13	KB	KB	KB

Throws

Name	Notation	Height	Execution	Damage	Advantage on Hit
Hell Drive	T	H	5(2)23	38	-
Volcano Fist	→ T	H	7(2)24	17+25	-
Dragon Stance	← T (Facing a wall)	Wall	7(2)24	5+5+5+10	-
Dragon Stance	P ↘ K (Combo Throw 1)	-	-	-	-
Dragon Gunner	→ → T	H (Offensive Hold)	19(4)25	20	25
Dragon Gunner	To opponent's back, → ↘ T	H (Offensive Hold)	19(4)25	20	26
Bulldogging Head Lock	↘ T T	H	17(3)30	40	-
-	T (Combo Throw 1)	Combo Throw	-	30	-
-	T (Combo Throw 1, facing the wall)	Combo Throw	-	40	-
The Way of the Dragon	↖ T	H	12(2)26	5+5+5+5+5+30	-
The Fall of the Dragon	↖ T (Facing the wall)	Wall	12(2)26	5+5+5+5+5+20+28	-
Dragon Rave	To opponent's back, T	H	5(2)23	25+26	-
Boardbreaker Punch	To opponent's back, → T	H	7(2)24	58	-
-	To opponent's back, ↓ T		17(3)30		
Front Face Lock	To crouching opponent, ↓ T	L	5(2)22	48	0
Dragon Breath	To crouching opponent, ↑ T	L	7(2)20	52	-
Punishment Punch	To crouching opponent's back, ↓ T	L	5(2)22	58	-

Unholdable, Semi-Safe, Unsafe, Safe

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	KB	KB	-	-	Yes	-
-	-	-	LNC	LNC	-	-	Yes	-
Cr(14~7)	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	KB	KB	-	-	No	-
KB	KB	KB	KB	KB	KB	KB	No	BT
Cr(25~17)	Cr(25~17)	CB	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
Cr(32~21)	Cr(32~21)	Cr(32~21)	Cr(22~13)	Cr(22~13)	Cr(22~13)	Cr(22~13)	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
PB	PB	PB	PB	PB	PB	PB	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
Cr(30~21)	Cr(30~21)	Cr(45~33)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
-	-	-	LNC	LNC	-	-	No	-
-	-	-	-	-	-	-	No	DS
Cr(22~14)	CLP	CLP	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
KND	KND	KND	KND	KND	KND	KND	No	-
Cr(11~4)	KND	KND	KND	KND	KND	KND	Yes	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(30~22)	Cr(30~22)	-	-	No	-
Cr(5~1)	Cr(25~17)	Cr(25~17)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
Cr(6~2)	Cr(37~27)	Cr(37~27)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
Cr(20~12)	CLP	CB	Cr(26~17)	Cr(26~17)	Cr(26~17)	Cr(26~17)	No	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(5~2)	Cr(5~2)	-	-	Yes	-
Cr(23~16)	Cr(31~23)	Cr(31~23)	Cr(22~16)	Cr(22~16)	Cr(22~16)	Cr(22~16)	No	-
-	-	-	KB	KB	-	-	Yes	BT
-1	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Yes	-
-	-	-	KB	KB	-	-	Yes	-
Cr(16~9)	Cr(29~20)	Cr(29~20)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Yes	-
Cr(17~10)	KND	KND	KND	KND	KND	KND	No	-
KB	KB	KB	KB	KB	KB	KB	No	BT

Holds

Name	Notation	Height/Type	Execution	Damage	Advantage on Hit
Godless Short Knee	↘ P	H/P	0(18)12	20+26	-
Trace Gunner	↘ P	H/K	0(18)12	20	24
Double Bind	⇦ P	M/P	0(18)12	10+10	24
Sweep Spike	⇨ P	M/K	0(18)12	20+26	-
Deep the Dragon	↙ P	L/P	0(18)12	10+36	-
Dragon Twist	↙ P	L/K	0(18)12	10+5+5+26	-
Dragon's Roar	⇦ P	Jumping P	0(18)12	25+26	-
Dragon Revenge	⇨ P	Jumping K	0(18)12	51	-

Down Attacks

Name	Notation	Height/Type	Execution	Damage
Low Snap Kick	↓ K	Grounded	15(5)35	10
Enter the Dragon	↓ ↓ P ↓ K	Grounded	34(13)134/51	15+5+5

Tag Throws

Name	Notation	Partner	Height/Type	Execution	Damage
-	T	Leifang	H	5(2)23	10+10+10+40
-	T	Ryu Hayabusa	H	5(2)23	30+40
-	T	Bayman	H	5(2)23	30+40
-	T	Gen Fu	H	5(2)23	20+20+30
-	T	Rig	H	5(2)23	15+15+40
-	T	Other	H	Varies Per Partner	28+30

Wake-Up Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While on the ground, K	M	35(4)18	20	Mid Kick	-6	Cr(21~14)	Cr(28~20)	Cr(28~20)
-	While on the ground, 1 K	L	34(4)18	20	Low Kick	-10	Cr(21~14)	Cr(24~17)	Cr(24~17)
-	While on the ground, P 1 K	-	53	-	-	-	-	-	-
Dragon Blast	While on the ground, P 1 K P	M	63(2)45	32	Mid Punch	-8	KB	KB	KB

Side Step Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
Knuckle Uppercut	Side Step, P	M	24(3)15	20	High Punch	0	Cr(18~13)	Cr(33~25)	Cr(33~25)
Spin Kick	Side Step, K	M	30(3)34	30	Mid Kick	-18	KND	KND	KND

Partition Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While jumping, P	M	38(2)37	38	Mid Punch	GB	BNC	BNC	BNC
-	While jumping, K	M	40(8)17	35	Mid Kick	GB	BNC	BNC	BNC
-	While landing, P	H	51(3)15	18	High Punch	-1	0	Cr(33~25)	Cr(33~25)
-	While landing, K	L	57(3)36	25	Low Kick	-20	Cr(7~0)	KND	KND
-	While jumping, T	H	35(2)27	17+25	-	-	-	-	-
-	While landing, T	H	44(2)24	17+25	-	-	-	-	-

Special Moves

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
Step Out	1 P 1 K		54	0	-	-	-	-	-
Switch Step	3 P 1 K		41	0	-	-	-	-	-
Switch Step - Dragon Stance	3 P 1 K T	-	55	-	-	-	-	-	-
Taunt: Shout	4 4 3 H 1 P 1 K		50	0	-	-	-	-	-
Taunt: Try to hit me!	4 4 6 H 1 P 1 K		75	0	-	-	-	-	-
Taunt: Dragon Pressure	1 4 H 1 P 1 K		80	0	-	-	-	-	-
Taunt: Dragon Counter	Against a Mid Kick 4 3 H 1 P 1 K	Mid Kick	14(30)46	40	Mid Punch	-19	KB	KB	KB

Unholdable, Semi-Safe, Unsafe, Safe

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(21~14)	Cr(28~20)	Cr(28~20)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Yes	-
Cr(21~14)	Cr(24~17)	Cr(24~17)	KND	KND	KND	KND	Yes	-
-	-	-	-	-	-	-	-	-
KB	KB	KB	KB	KB	KB	KB	No	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(33~25)	Cr(33~25)	-	-	Yes	-
KND	KND	KND	KB	KB	KB	KB	Yes	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
-	-	-	Cr(33~25)	Cr(33~25)	-	-	No	-
Cr(7~0)	KND	KND	KND	KND	KND	KND	No	-
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	-
-							No	
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	-
KB	KB	KB	KB	KB	KB	KB	No	-

KASUMI

Bio

COUNTRY
Japan

GENDER
Female

BIRTH DATE
February 3

AGE
19

BLOOD TYPE
A

HEIGHT/WEIGHT
158 cm/48 kg

BODY SIZE
B89 W54 H85 cm

FIGHTING STYLE
Mugen Tenshin Ninjutsu (Tenjin Mon Style)

OCCUPATION
Nukenin

FAVORITE FOOD
Strawberry Mille-Feuille

HOBBIES
Fortune Telling

A successor of the legendary Mugen Tenshin ninja clan. After a certain incident, Kasumi abandoned her clan and became a "runaway ninja". Unable to return to her village, she continues to live on the run with her life remaining a target.

Rating

At first glance, Kasumi is a very straightforward character that works well for anyone new to the series or fighting games in general. However, if you want to be competitive with Kasumi against the top players around, you must dig deeper into the more technical side of Kasumi. Her teleport combos and high-level mix-ups may require additional time in Training mode to perfect, and a lot of match experience to learn when and how to use all of her various techniques. She is the definition of "easy to learn, hard to master", and relies on speed, guard breaks, and parries to take down opponents.

Costumes

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PRIME ATTACKS

Critical Burst

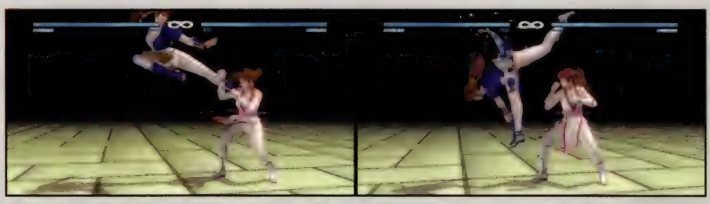
⇨ P + K

Kasumi's Critical Burst is no different than most other characters. It executes in 20 frames, stuns on normal hit, and leaves Kasumi at -8 when blocked. Because of the way her combos work and the fact that she excels at keeping an opponent guessing during a stun, it's not out of the question to see a few Critical Burst stuns when playing as Kasumi.

Safe

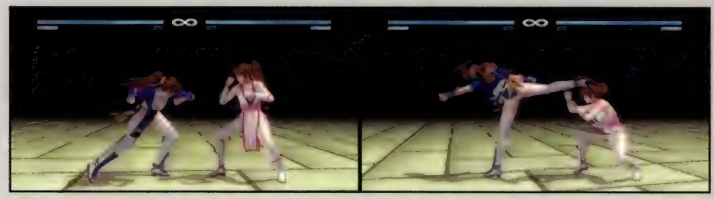
⇦ H + K

With the new *Dead or Alive 5* system mechanics, ⇦ H + K has become one of Kasumi's best attacks. It executes in 22 frames and leaves Kasumi relatively safe at -7 (although be sure to fuzzy guard and buffer a throw escape if it's blocked), but when it connects on normal hit it puts an opponent in an unholdable Sit-Down stun. The normal hit Sit-Down stun only gives Kasumi +12 frame advantage, which isn't enough to guarantee anything of significance. However, most of the time you will connect this as a counter hit or during a stun, in which case it causes a slightly different Sit-Down stun animation, which gives Kasumi +25 frame advantage and allows her to follow with any attack 23 frames or faster that will reach the opponent. Almost any of her launching attacks work well during this stun.



⇨ ⇨ K K

Kasumi's ⇨ ⇨ K K is an attack that you really have to be careful with. It executes in 16 frames and the second hit causes an unholdable Sit-Down stun on normal hit. The initial attack also tech jumps over low attacks very early in the animation, and works well as a whiff punisher. The first hit is -15 when blocked, but the second is safe at -3. The issue is that this is a very telegraphed attack. Even if an opponent is stunned, there's plenty of time to react to the first attack and hold the second without hesitation. If the first attack is blocked, an opponent can easily hit Kasumi out of the air before the second attack occurs. Even if the opponent has poor reaction time, it's easy to use a universal side step between the two attacks. If you can get this attack to land, it's great, but doing so against anyone with a moderately decent reaction time is difficult.



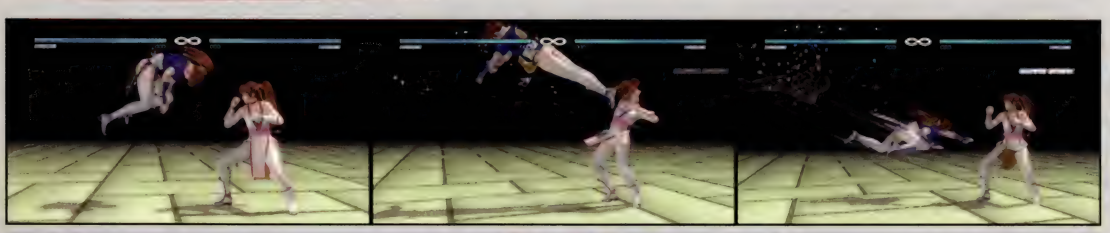
⇨ P K

On paper, Kasumi's ⇨ P K is unsafe, with the second attack leaving her at -12. However, when blocked, the attack pushes the opponent back, making it very difficult for most characters to punish. The first attack executes in 11 frames and leaves Kasumi at -12, but with the follow-up, an opponent will have to think twice about attempting to punish. The second hit stuns on normal hit and tracks if the opponent attempts to side step. Use this as one of Kasumi's primary poking tools until an opponent catches on and starts to hold the second attack. When this happens, free-cancel after the first attack and go for Kasumi's T launching throw, or ↘ ↘ T for big damage.

↗ P K ➡ P + K P

Kasumi's ↗ P K is an interesting attack. When blocked, it's a guard break. On hit, it's an unholdable Sit-Down stun. However, in order to take advantage of either situation, you have to take a bit of a gamble. If ↗ P K is blocked, the opponent cannot hold or evade her Hoshinpo stance attacks that follow. If you use the Hoshinpo throw, an opponent can interrupt with an attack, but the only way to avoid the Hoshinpo P and K K is for the opponent to block. Hoshinpo P is safe if blocked at -7 (but you must fuzzy guard and buffer a throw escape), but the K K is punishable. If ↗ P K hits, Hoshinpo P will whiff over the opponent's head, giving the opponent plenty of time to punish Kasumi, but Hoshinpo K K is guaranteed to hit. Meanwhile, the Hoshinpo T will miss due to the opponent being in a Sit-Down stun. Unfortunately, you don't have time to confirm whether ↗ P K hits or is blocked, which means you have to make a decision that could result in Kasumi being vulnerable to punishment. In short, if ↗ P K hits, you need to follow with Hoshinpo K K. If ↗ P K is blocked, the best options are Hoshinpo T, or Hoshinpo P if you think the opponent will try to interrupt the throw.

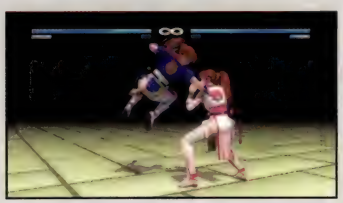
Frame Advantage



↗ P K ↓ P + K

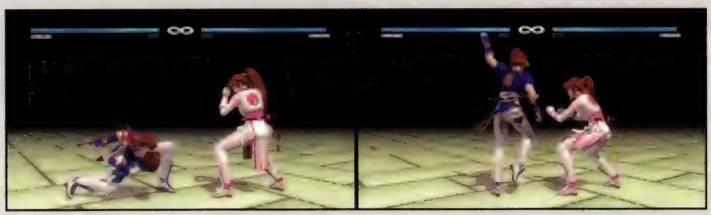
In other cases, Kasumi's P + K teleport attack will never be blocked. It can only be executed after a successful attack in every situation except after ↗ P K. In this instance, if ↗ P K is blocked, you can still press ↓ P + K to use the teleport attack. It executes in 33 frames and gives Kasumi +1 frame advantage if it's blocked. It also moves Kasumi past the opponent and shifts the axis of the characters a bit. This can be somewhat disorienting to an opponent, so use Kasumi's speed and good throws to apply pressure immediately after the attack.

Crush



Kasumi's ↑ P executes in 20 frames and tech jumps over low attacks almost instantly. If it hits, the opponent is stunned, and if it's blocked, Kasumi is safe at -5. Use this attack any time you anticipate an opponent will use a low attack. Because it's safe if the opponent blocks, there isn't significant risk in using the attack, and it leads to a stun if it hits.

As one of Kasumi's best tech crouching attacks, ↙ P executes in 16 frames and goes under high attacks instantly. If it's blocked, Kasumi is left at -10, but even if it hits as a normal hit, Kasumi is at -7. Luckily it has a follow-up in ↙ P P, and the first attack stuns on counter hit while the second attack stuns on normal hit and counter hit.



Kasumi's ↘ ↘ P tech crouches under high attacks instantly and stuns on normal hit. If the attack lands as a counter hit, the opponent is launched into the air for a juggle. Kasumi is in a back-turned stance after the attack, but many of her forward-facing attacks are available from back-turned, making it relatively easy to juggle an opponent. If it's blocked, Kasumi is left at -9, so try to limit the use of this attack for tech crouching purposes or when an opponent is stunned.

Whiff Punishment

→ → P

The main use of Kasumi's → → P is to punish whiffed attacks. It has very good range and executes at a moderate speed of 18 frames, but it's -10 if the opponent blocks. If it hits, the opponent is stunned, allowing Kasumi to follow with a mix-up in hopes of launching the opponent or going for a Critical Burst.

STRATEGIES

Offensive

Kasumi has to fight for every inch, and it requires a good knowledge of the opponent to really excel with her. She is one of the fastest characters in the game with a 9-frame jab (P), but she's also relatively unsafe and can get predictable if you're not careful. Use her P, ⇨P, ⇦P, and ↘P combo strings to keep an opponent guessing. Free-cancel here and there and go into her ↗T launching throw or her ↘↘T throw for good damage.

Once you have the opponent conditioned to respect Kasumi's speed, start working in ↗PK and the teleport options that follow. It's important to be able to anticipate the opponent well for Kasumi's ↗PK options to work in her favor. If you guess wrong, Kasumi will be vulnerable to attack. Essentially, if the opponent blocks ↗KP, you want to follow with ↓P+K for a guard break (+1), ⇨P+KP for a safe punch (safe against all but grappler characters) that hits high, or ⇨P+KT if you anticipate the opponent will just block (which is the opponent's best option). If ↗PK hits, transition into any of the Hoshinpo attacks except ⇨P+KT.

If you're at a standstill with an opponent, poke with ⇨PK. While this combo string is -12 on block, the last hit has enough pushback to make it safe. It also tracks in case you're dealing with an opponent who likes to abuse the universal side step, and you can free-cancel the second attack to transition into a throw or start a new combo string. Kasumi's speed allows you to free-cancel more often than not, and attack before the opponent realizes what's happening.

HOSHINPO CANCELS

PPK→
PP↘K⇨P+K
P⇨P→
PKK↘K⇨P+K
↗PK⇨P+K
⇨⇨PP⇨P+K
KK↘K⇨P+K
↘K⇨P+K
P+K→
↘P+K
H+K→

Kasumi has quite a few combo strings that transition into her Hoshinpo dash. Mix these into your offense to keep an opponent guessing. Use Hoshinpo P or T for the most part, or do nothing from the dash and start a new combo string or use her launching throw (↗T). Continued use of free-canceling and Hoshinpo cancels, in addition to ⇨PK to keep an opponent from sidestepping, and Kasumi's array of quick low attacks should frustrate an opponent to no end.

Once an opponent is stunned, you have a few different options available. Use ⇦H+K to cause an unholdable Sit-Down stun that gives Kasumi +25. With this much advantage, it's possible to connect an attack up to 23 frames as long as it reaches the opponent. A launch such as ↘↘P or ↘↘K is preferred in this situation, but you can also wait until two or three hits into a stun combo to use ⇦H+K, then follow with Kasumi's Critical Burst (⇨P+K).

Rounding out Kasumi's offense are her many unholdable stun options. Her P⇨PP is an unholdable stun that gives Kasumi +3 frame advantage if the opponent Slow Escapes. Use this to continue pressing her offense. Also, any combo string that ends with the H+K or ⇨H+K kick puts the opponent in an unholdable Stumble stun. This includes PPPK, PPK, and ↘PK. The H+K gives Kasumi 15 to 17 frames to attack an opponent if he or she is Slow Escaping, while the ⇨H+K variant gives her 11 or 12 frames of advantage. The advantage varies depending on the opponent's distance from Kasumi when the attack connects. In most cases, you cannot get big damage from an initial attack here, but you can stun the opponent or use the frame advantage to continue Kasumi's offensive pressure.

Defensive

Despite Kasumi's speed and mix-up options, she has a better defensive gameplan than she does an offensive one. In addition to the holds that every character shares in *DOA*, Kasumi has two different high and mid parries. She has her normal parries, ↗H for all high attacks and ↘H for all mid attacks. These teleport her behind an opponent, but do not necessarily guarantee any follow-up attacks. It depends on what attack Kasumi parries and the actions of the opponent to determine if Kasumi can land a guaranteed attack after a parry. The more recovery the opponent has and the faster the attack Kasumi attempts, the better the chances are of getting a guaranteed attack.

Her advanced parries, ⇦↗H for all high attacks and ⇦↘H for all mid attacks, perform the same teleport as her normal parries, but with a canned attack at the end of the teleport. In most cases, this attack is guaranteed to connect, but there are some instances in which it can be blocked. If the attack is blocked, Kasumi is safe from punishment. Size up the character you're fighting against to determine which parry would be best to use. Against slower characters with longer recovery, such as Bass or Bayman, use Kasumi's normal parries and go for a launching attack after the teleport. For faster characters, such as Christie, use the advanced parries.

In addition to her parries, Kasumi also has a few special hold options and movement techniques that add to her defensive abilities. Her low kick hold and expert mid kick hold (⇦⇦H) launch the opponent into the air for a juggle. Her ↘P or ↖P backflip is more evasive and faster than it looks. If there's room behind Kasumi, this can quickly get you out of a tough situation. When an opponent is grounded, use ↗P+K to jump over the opponent. With proper timing you should jump just before the opponent attempts a wake-up kick, landing behind the opponent during his or her recovery and either launching the opponent or starting a combo.

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Wall

When an opponent's back is to the wall, Kasumi has to be a little more careful about how she attacks. Many of her attacks that cause unholdable stuns slam opponents into the wall if they're too close. Kasumi can maximize her combo damage with a wall hit at the beginning or in the middle of a combo. However, you need to be prepared for the wall hit, so it's important to know which of your frequently used attacks slam into the wall.

Throws

Kasumi's primary throws are her launching throw (P) and high damage throw (K). However, her P changes sides with the opponent, which is a great benefit when Kasumi's back is to the wall. When an opponent is crouching, Kasumi's P launches an opponent for a juggle, and her P throw resets the situation (leaving her at 0), or you can finish the throw with P - P for more damage.

COMBOS

	STUN OPPONENT
EXTEND	P, P, P, P, K, P
UNHOLDABLE	H K
CRITICAL BURST	P K
LAUNCHER	P, P, K, H K, K, K, K K, K K, K
JUGGLE	P P P K P P P K

NOTE **If you launch high enough with K or any variant of K (P P K, K K K, etc.), you can juggle with P K followed by P P P K.**

THROW COMBOS

THROW	P ◦ P ◦ P P P ◦ P K K P ◦ P ◦ P P K P K K K

FRAME DATA AND MOVE LIST

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	⇨⇨P	H	25(3)14	11	High Punch	-3	Cr(34~26)	Cr(34~26)	Cr(34~26)
-	P	H	9(2)13	10	High Punch	-3	-2	1	Cr(36~28)
-	(Back-Turned) P	H	11(3)18	10	High Punch	-7	-6	-3	Cr(30~22)
-	PP	(HH)	9(2)14	10	High Punch	-5	-5	-2	Cr(35~27)
-	PPP	(HH)M	11(2)25	12	Mid Punch	-9	-8	Cr(35~25)	Cr(35~25)
-	PPPP	(HH)(MM)	11(2)23	15	Mid Punch	-10	-9	Cr(26~18)	Cr(26~18)
Ren-Kaio-Shujin	PPPPP	(HH)(MM)H	19(3)26	26	High Punch	-7	Cr(-1~-5)	Cr(27~18)	Cr(27~18)
-	PPPK	(HH)MH	21(2)30	28	High Kick	-11	Cr(19~11)	Cr(19~11)	Cr(19~11)
Ren-Kaiten-Enbu	PPPKK	(HH)M(HH)	21(4)20	34	High Kick	-12	KB	KB	KB
Ren-Kaichi-Enbu	PPPK↓K	(HH)M(HL)	24(3)23	28	Low Kick	-11	KND	KND	KND
Renkai-Genraku	PPP↓K	(HH)ML	26(3)23	22	Low Kick	-12	Cr(14~8)	Cr(20~13)	KND
-	PP⇨P	(HH)M	10(2)21	12	Mid Punch	-9	-8	Cr(27~19)	Cr(27~19)
Renko-Rekkuga	PP⇨PP	(HH)MH	21(3)26	26	High Punch	-7	Cr(-1~-5)	Cr(27~18)	Cr(27~18)
-	PP⇨PK	(HH)MM	15(3)30	25	Mid Kick	-12	Cr(-2~-6)	Cr(18~10)	Cr(18~10)
Renko-Rishu	PP⇨PKK	(HH)MMM	30(5)40	32	Mid Kick	-15	KB	KB	KB
Renko-Kyoshu	PP⇨PK↓K	(HH)MML	28(4)32	28	Low Kick	-18	KND	KND	KND
-	PP⇨K	(HH)MM	18(4)23	22	Jumping Mid Kick	-12	KND	KND	KND
Renko-Kaiten-Chu	PP⇨PK	(HH)MMH	18(3)26	26	High Punch	-7	Cr(27~18)	Cr(27~18)	Cr(27~18)
Renko-Kaiten-So	PP⇨PKK	(HH)MMM	24(3)26	30	Jumping Mid Kick	-15	KND	KND	KND
Renko-Genraku	PP⇨P↓K	(HH)ML	23(3)23	22	Low Kick	-12	Cr(14~8)	Cr(20~13)	KND
-	PPK	(HH)H	17(3)25	28	Jumping High Kick	-13	Cr(23~15)	Cr(23~15)	Cr(23~15)
Renzuki-Hakuro-Kyaku	PPKK	(HH)(HM)	15(2)26	35	Mid Kick	-10	KB	KB	KB
-	PPK↓K	(HH)(HL)	18(2)34	25	Low Kick	-16	Cr(10~3)	KND	KND
-	PPK→	(HH)H-	17(3)42	-	-	-	-	-	-
-	PP⇨K	(HH)M	14(4)26	22	Mid Kick	-14	Cr(12~6)	Cr(24~15)	Cr(24~15)
Ren-Engetsu	PP⇨KK	(HH)MH	18(3)30	32	High Kick	-12	KB	KB	KB
Ren-Getsuro	PP⇨K↓K	(HH)ML	28(4)32	26	Low Kick	-18	Cr(10~3)	KND	KND
-	PP⇨K	(HH)M	11(5)57	24	Jumping Mid Kick	-30	LNC	LNC	LNC
Rengetsu, Reppu	PP⇨K↓P↓K (On hit only)	(HH)(MM)	29(5)25	28	Jumping Mid Punch	-	KND	KND	KND
Rengetsu, Senpu	PP⇨K⇨P↓K (On hit only)	(HH)M-	24	-	-	-	-	-	-
Renzuki-Fukasen	PP↓K	(HH)L	20(3)32	25	Low Kick	-16	Cr(11~4)	KND	KND
-	P⇨P	HM	14(2)29	20	Mid Punch	-14	-10	Cr(31~21)	Cr(31~21)
Tenjin, Katsuragi	P⇨PP	HMM	22(2)22	20	Mid Punch	-12	3	Cr(27~19)	Cr(27~19)
Tenjin, Renko	P⇨PK	HML	28(3)31	23	Low Kick	-15	Cr(12~5)	KND	KND
Tenjin, Senpujin	P⇨P→	HM-	14(2)41	-	-	-	-	-	-
-	PK	HH	13(2)23	18	High Kick	-9	Cr(9~4)	Cr(26~18)	Cr(26~18)
-	PKK	HHH	16(2)30	18	High Kick	-15	Cr(2~-3)	Cr(19~11)	Cr(19~11)
Tenjin, Shinden	PKKP	HHHM	28(3)40	21	Mid Punch	-12	LNC	LNC	LNC
Tenjin, Rengo	PKKK	HHHH	21(3)30	26	High Kick	-13	KB	KB	KB
Tenjin, Kasumi-Geri	PKK⇨K	HHHM	18(3)25	20	Mid Kick	-11	Cr(34~24)	LNC	LNC
-	PKK⇨K	HHHM	16(5)57	24	Jumping Mid Kick	-25	LNC	LNC	LNC
Rengetsu, Reppu	PKK↓K⇨P↓K (On hit only)	HHH(MM)	29(5)25	28	Jumping Mid Punch	-	KND	KND	KND
Rengetsu, Senpu	PKK↓K⇨P↓K (On hit only)	HHHM-	38	-	-	-	-	-	-
Tenjin, Renchi	PK↓K	HHL	25(3)31	22	Low Kick	-16	Cr(12~5)	KND	KND
Tenjin, Renjin	PK↓K	HHM	20(3)33	24	Mid Kick	-16	Cr(-5~-9)	Cr(15~7)	Cr(15~7)
-	⇨P	M	11(2)21	18	Mid Punch	-12	-10	Cr(27~19)	Cr(27~19)
Senko-Rekkuga	⇨PP	MH	20(3)26	26	High Punch	-7	Cr(-1~-5)	Cr(27~18)	Cr(27~18)
-	⇨PK	MM	14(3)30	25	Mid Kick	-12	Cr(-2~-6)	Cr(18~10)	Cr(18~10)
Senko-Rishu	⇨PKK	MMM	30(5)40	32	Mid Kick	-15	KB	KB	KB
Senko-Kyoshu	⇨PK↓K	MML	28(4)32	28	Low Kick	-18	KND	KND	KND
-	⇨P⇨K	MM	18(4)23	22	Jumping Mid Kick	-12	KND	KND	KND
Senko-Kaiten-Chu	⇨P⇨KP	MMH	18(3)26	26	High Punch	-7	Cr(27~18)	Cr(27~18)	Cr(27~18)
Senko-Kaiten-So	⇨P⇨KK	MMM	24(3)26	30	Jumping Mid Kick	-15	KND	KND	KND
Senko-Genraku	⇨P↓K	ML	22(4)22	22	Low Kick	-12	Cr(14~8)	Cr(20~13)	KND
-	⇨⇨P	M	18(5)25	24	Mid Punch	-10	Cr(20~12)	Cr(20~12)	Cr(20~12)
-	⇨⇨PP	MH	15(3)50	28	High Punch	-23	Cr(18~6)	Cr(18~6)	Cr(18~6)
Rengetsu, Reppu	⇨⇨PPP↓K (On hit only)	M(HM)	29(5)25	28	Jumping Mid Punch	GB	KND	KND	KND
Regetsu, Senpu	⇨⇨PP⇨P↓K (On hit only)	MH-	24	-	-	0	-	-	-
-	⇨P	M	12(2)23	18	Mid Punch	-9	-7	Cr(25~17)	Cr(25~17)
Moshu-Renjin	⇦PP	MH	20(2)26	20	High Punch	-10	Cr(34~24)	Cr(34~24)	Cr(34~24)
-	⇦PK	MM	17(2)31	18	Mid Kick	-11	LNC	LNC	LNC
Reppu-Renkyaku	⇦PKK	M(MH)	13(2)40	20	Jumping High Kick	-11	KB	KB	KB
Moshu-Genraku	⇦P↓K	ML	22(4)22	22	Low Kick	-12	Cr(14~8)	Cr(20~13)	KND
Futenjin	↑P	M	20(4)25	15	Jumping Mid Punch	-5	Cr(22~14)	Cr(22~14)	Cr(22~14)
-	↗P	-	44	-	-	-	-	-	-
-	↗PK	H	30(2)46 / 30(2)27	40	Jumping High Kick	GB(-13)	Cr(7~-2)	Cr(7~-2)	Cr(7~-2)
Tenbu, Reppu	↖PKP↓K (On block or hit)	(HM)	32(8)32	28	Jumping Mid Punch	GB(1)	KND	KND	KND
Tenbu, Senpu	↖PK⇨P↓K (On block or hit)	H-	24	-	-	-	-	-	-
-	↓P	L	12(2)20	5	Low Punch	-4	-1	Cr(9~5)	Cr(9~5)
-	↘P	M	13(2)25	20	Mid Punch	-9	-8	Cr(35~25)	Cr(35~25)
-	⇨PP	(MM)	11(2)23	20	Mid Punch	-10	-8	Cr(26~18)	Cr(26~18)
Kaio-Yunagi	↘PPP	(MM)H	19(3)26	26	High Punch	-7	Cr(-1~-5)	Cr(27~18)	Cr(27~18)
-	↘PK	MH	21(2)30	28	High Kick	-11	Cr(19~11)	Cr(19~11)	Cr(19~11)
Kaio-Ten-Enbu	↘PKK	M(HH)	21(4)20	34	High Kick	-11	KB	KB	KB
Kaio-Chi-Enbu	↘PK↓K	M(HL)	23(4)23	28	Low Kick	-11	KND	KND	KND
Kaio-Genraku	↘PK	ML	26(3)23	22	Low Kick	-12	Cr(14~8)	Cr(20~13)	KND
Mugen-To	↘↘P	M	20(3)23	21	Mid Punch	-9	Cr(36~26)	LNC	LNC
-	↙P	L	16(2)25	12	Low Punch	-10	-7	Cr(24~16)	Cr(24~16)

Unholdable, Semi-Safe, Unsafe, Safe

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(25~19)	Cr(34~26)	-	-	Yes	-
-	-	-	Cr(11~8)	Cr(11~8)	-	-	No	-
-	-	-	Cr(5~2)	Cr(5~2)	-	-	No	-
-	-	-	Cr(10~7)	Cr(10~7)	-	-	No	-
Cr(35~25)	Cr(35~25)	Cr(35~25)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
Cr(26~18)	Cr(26~18)	Cr(26~18)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
-	-	-	KND	KND	-	-	No	-
-	-	-	KB	KB	-	-	Yes	-
-	-	-	KB	KB	-	-	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
Cr(14~8)	Cr(20~13)	KND	KND	KND	KND	KND	Yes	-
Cr(20~13)	Cr(27~19)	Cr(27~19)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	No	-
-	-	-	KND	KND	-	-	No	-
Cr(-2~-6)	Cr(18~10)	Cr(18~10)	Cr(23~14)	Cr(23~14)	Cr(23~14)	Cr(23~14)	Yes	-
KB	KB	KB	KB	KB	KB	KB	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
KND	KND	KND	KND	KND	KND	KND	No	-
-	-	-	KND	KND	-	-	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
Cr(14~8)	Cr(20~13)	KND	KND	KND	KND	KND	Yes	-
-	-	-	Cr(23~15)	Cr(23~15)	-	-	Yes	-
KB	KB	KB	KB	KB	KB	KB	No	-
Cr(10~3)	KND	KND	Cr(25~15)	Cr(25~15)	Cr(25~15)	Cr(25~15)	Yes	-
-	-	-	-	-	-	-	No	HNP
Cr(12~6)	Cr(24~15)	Cr(24~15)	LNC	LNC	LNC	LNC	No	-
-	-	-	KB	KB	-	-	No	-
Cr(10~3)	KND	KND	Cr(25~15)	Cr(25~15)	Cr(25~15)	Cr(25~15)	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
-	-	-	-	-	-	-	-	HNP
Cr(11~4)	KND	KND	Cr(26~16)	Cr(26~16)	Cr(26~16)	Cr(26~16)	Yes	-
Cr(31~21)	Cr(31~21)	Cr(31~21)	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	No	-
Cr(27~19)	Cr(27~19)	Cr(27~19)	Cr(32~23)	Cr(32~23)	Cr(32~23)	Cr(32~23)	No	-
Cr(12~5)	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	-	-	-	-	No	HNP
-	-	-	Cr(26~18)	Cr(26~18)	-	-	No	-
-	-	-	Cr(19~11)	Cr(19~11)	-	-	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	Yes	-
-	-	-	KB	KB	-	-	Yes	-
Cr(34~24)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
-	-	-	-	-	-	-	No	HNP
Cr(12~5)	KND	KND	Cr(27~17)	Cr(27~17)	Cr(27~17)	Cr(27~17)	Yes	-
Cr(-5~-9)	Cr(15~7)	Cr(15~7)	Cr(20~11)	Cr(20~11)	Cr(20~11)	Cr(20~11)	Yes	-
Cr(20~13)	Cr(27~19)	Cr(27~19)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	No	-
-	-	-	KND	KND	-	-	No	-
Cr(-2~-6)	Cr(18~10)	Cr(18~10)	Cr(23~14)	Cr(23~14)	Cr(23~14)	Cr(23~14)	Yes	-
KB	KB	KB	KB	KB	KB	KB	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
KND	KND	KND	KND	KND	KND	KND	No	-
-	-	-	KND	KND	-	-	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
Cr(14~8)	Cr(20~13)	KND	KND	KND	KND	KND	Yes	-
Cr(20~12)	Cr(20~12)	Cr(20~12)	Cr(26~17)	Cr(26~17)	Cr(26~17)	Cr(26~17)	No	-
-	-	-	KND	KND	-	-	Yes	-
KND	KND	KND	KND	KND	KND	KND	No	-
-	-	-	-	-	-	-	No	HNP
Cr(25~17)	Cr(25~17)	Cr(25~17)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
-	-	-	Cr(14~8)	Cr(14~8)	-	-	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	KB	KB	-	-	No	-
Cr(14~8)	Cr(20~13)	KND	KND	KND	KND	KND	Yes	-
Cr(22~14)	Cr(22~14)	Cr(22~14)	Cr(22~14)	Cr(22~14)	Cr(22~14)	Cr(22~14)	No	-
-	-	-	-	-	-	-	No	-
-	-	-	KB	KB	-	-	No	BT
KND	KND	KND	KND	KND	KND	KND	No	-
-	-	-	-	-	-	-	No	HNP
-1	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	No	-
Cr(35~25)	Cr(35~25)	Cr(35~25)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
Cr(26~18)	Cr(26~18)	Cr(26~18)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
-	-	-	KND	KND	-	-	No	-
-	-	-	KB	KB	-	-	Yes	-
-	-	-	KB	KB	-	-	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
Cr(14~8)	Cr(20~13)	KND	KND	KND	KND	KND	Yes	-
Cr(36~26)	LNC	LNC	LNC	LNC	LNC	LNC	Yes	BT
	Cr(24~16)	Cr(24~16)	Cr(4~0)	Cr(4~0)	Cr(4~0)	Cr(4~0)	No	-

Move List (continued)

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
Tenzan-Renjin	P P	LH	19(3)25	20	High Punch	-10	Cr(34~24)	Cr(34~24)	Cr(34~24)
Suisei-Chu	P	H	21(6)32	21	Jumping High Punch	-12	LNC	LNC	LNC
-	K	H	11(2)24	20	High Kick	-10	Cr(8~3)	Cr(25~17)	Cr(25~17)
-	(Back-Turned) K	H	14(2)30	30	High Kick	-14	Cr(2~-3)	Cr(19~11)	Cr(19~11)
-	K K	HH	16(2)30	18	High Kick	-15	Cr(2~-3)	Cr(19~11)	Cr(19~11)
Renpo-Kyaku	K K K	HHH	21(3)30	26	High Kick	-13	KB	KB	KB
Goten, Kasumi-Geri	K K → K	HHM	18(3)25	20	Mid Kick	-11	Cr(34~24)	LNC	LNC
-	K K ↘ K	HHM	16(5)57	24	Jumping Mid Kick	-25	LNC	LNC	LNC
Rengetsu, Reppu	K K ↗ K P + K (On hit only)	HH(MM)	29(5)25	28	Jumping Mid Punch	GB	KND	KND	KND
Rengetsu, Senpu	K K ↘ K → P + K (On hit only)	HHM-	24	-	-	-	-	-	-
Shinden-Ga	K K P	HHM	28(3)40	21	Mid Punch	-12	LNC	LNC	LNC
Renchi-Kyaku	K ↓ K	HL	25(3)31	22	Low Kick	-17	Cr(12~5)	KND	KND
Renjin-Kyaku	K ↘ K	HM	20(3)33	24	Mid Kick	-16	Cr(-5~-9)	Cr(15~7)	Cr(15~7)
-	→ K	M	15(4)26	22	Mid Kick	-13	Cr(13~7)	Cr(25~16)	Cr(25~16)
Engetsu-Shu	→ K K	MH	18(3)30	32	High Kick	-12	KB	KB	KB
Getsuro-Shu	→ K ↓ K	ML	28(4)32	26	Low Kick	-17	Cr(10~3)	KND	KND
-	→ → K	M	16(2)30	18	Jumping Mid Kick	-15	Cr(19~11)	Cr(19~11)	Cr(19~11)
Shunpu, Hyuga	→ → K K	MM	27(2)18	20	Jumping Mid Kick	-3	Cr(31~23)	Cr(31~23)	Cr(31~23)
-	(↗)	M	16(2)30	27	High Kick	-13	Cr(19~11)	Cr(19~11)	Cr(19~11)
Shiranami	← K K	HM	29(4)22	28	Jumping Mid Kick	-5	Cr(25~17)	BNC	BNC
Shusui-Jin	← K P	M	36(3)43	35	Mid Punch	-17	LNC	LNC	LNC
Hiryu-Kyaku	↓ K	H	12(2)29	22	High Kick	-13	Cr(31~21)	LNC	LNC
-	↘ K	M	18(4)23	25	Jumping Mid Kick	-12	KND	KND	KND
Tenshu-Kaiten-Chu	↗ K P	MH	19(3)26	26	High Punch	-1	Cr(27~18)	Cr(27~18)	Cr(27~18)
Tenshu-Kaiten-So	↗ K K	MM	25(3)26	30	Jumping Mid Kick	-15	KND	KND	KND
-	↗ K	M	12(5)56	32	Jumping Mid Kick	-30	LNC	LNC	LNC
Getsurin, Reppu	↗ K P + K (Only on hit)	(MM)	29(5)25	28	Jumping Mid Punch	-	KND	KND	KND
Getsurin, Senpu	↖ K → P + K (Only on hit)	M-	24	-	-	-	-	-	-
-	↓ K	L	14(2)26	10	Low Kick	-9	-8	Cr(23~15)	Cr(23~15)
Kikka-Sen	↓ K K	LH	19(2)26	22	High Kick	-10	Cr(34~24)	LNC	LNC
-	↘ K	M	14(3)24	24	Mid Kick	-12	-11	Cr(24~16)	Cr(24~16)
Senkai-Kyaku	↗ K K	MH	17(3)37	28	High Kick	-8	KB	KB	KB
Mai-Ogi	↘ ↘ K	M	16(3)27	22	Mid Kick	-11	LNC	LNC	LNC
Fukasen	↘ K	L	20(3)32	25	Low Kick	-16	Cr(11~4)	KND	KND
-	P + K	M	14(2)29	20	Mid Punch	-14	-10	Cr(31~21)	Cr(31~21)
Saiun	P + K P	MM	22(2)22	20	Mid Punch	-12	3	Cr(27~19)	Cr(27~19)
Renzan-Kyaku	P + K K	ML	28(3)31	23	Low Kick	-15	Cr(13~6)	KND	KND
Tsumuji-Hoshin	P + K →	M-	14(2)41	-	-	-	-	-	-
Tenshin-Sho	→ P + K	M	20(3)31	24	Mid Punch	-8	CLP	CLP	CB
Karyuzan	← P + K	M	30~59(4)37	28~48	Mid Punch	-10	KB	KB	KB
Oka-Ranman	↘ P + K	M	39~59(4)37	80	Mid Punch	GB(13)	PB	PB	PB
-	(↗) + K	H	17(3)25	28	Jumping High Kick	-13	Cr(23~15)	Cr(23~15)	Cr(23~15)
Hakuro-Kyaku	(↗) ↓ K K	(HM)	15(2)26	35	Mid Kick	-10	KB	KB	KB
Hakuro-Sen	(↗) + K ↓ K	(HL)	18(2)34	25	Low Kick	-16	Cr(10~3)	KND	KND
Toki-Hoshin	(↗) + K →	H-	17(3)42	-	-	-	-	-	-
-	→ (↗) + K	H	20(2)29	32	High Kick	-11	Cr(20~12)	Cr(20~12)	Cr(20~12)
Shitten-Kyaku	→ (↗) + K K	(HH)	21(4)20	34	High Kick	-11	KB	KB	KB
Shisuro-Kyaku	→ (↗) + K ↓ K	(HL)	23(4)23	28	Low Kick	-12	KND	KND	KND
Roga	← → (↗) + K	L	30(3)29	30	Low Kick	-16	KND	KND	KND
Nagi	← (↗) + K	M	22(3)28	26	Mid Kick	-7	Cr(20~12)	Cr(37~25)	Cr(37~25)
Seiran-Kyoshu	↓ (↗) + K	L	28(4)32	28	Low Kick	-18	KND	KND	KND
Sen-Kasumi	↘ (↗) + K	M	18(3)25	20	Mid Kick	-9	Cr(34~24)	LNC	LNC
Rekkuga	Hoshinpo P	H	26(3)27	26	High Punch	-1	Cr(-2~-6)	Cr(26~17)	Cr(26~17)
-	Hoshinpo K	M	26(2)34	18	Mid Kick	-19	LNC	LNC	LNC
Oka-Rensho	Hoshinpo K K	(MH)	13(2)40	20	Jumping High Kick	-11	KB	KB	KB

Back-Turned

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	11(3)18	10	High Punch	-7	-6	-3	Cr(30~22)
-	← P	M	16(3)37	38	Mid Punch	-12	LNC	LNC	LNC
-	↓ P	L	13(3)19	14	Low Punch	-4	-2	Cr(18~12)	Cr(18~12)
-	K	H	14(2)30	30	High Kick	-14	Cr(2~-3)	Cr(19~11)	Cr(19~11)
-	← K	M	15(3)29	25	Mid Kick	-13	Cr(-1~-5)	Cr(19~11)	Cr(19~11)
Getsuei-Kyaku	↑ K	M	24(6)27	28	Jumping Mid Kick	-5	KND	KND	KND
-	↓ K	L	20(3)23	24	Low Kick	-10	Cr(20~13)	KND	KND

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(14~8)	Cr(14~8)	-	-	No	-
-	-	-	LNC	LNC	-	-	No	-
-	-	-	Cr(25~17)	Cr(25~17)	-	-	No	-
-	-	-	Cr(19~11)	Cr(19~11)	-	-	Yes	-
-	-	-	Cr(19~11)	Cr(19~11)	-	-	No	-
-	-	-	KB	KB	-	-	Yes	-
Cr(34~24)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
-	-	-	-	-	-	-	-	HNP
LNC	LNC	LNC	LNC	LNC	LNC	LNC	Yes	-
Cr(12~5)	KND	KND	Cr(27~17)	Cr(27~17)	Cr(27~17)	Cr(27~17)	Yes	-
Cr(-5~-9)	Cr(15~7)	Cr(15~7)	Cr(20~11)	Cr(20~11)	Cr(20~11)	Cr(20~11)	Yes	-
Cr(13~7)	Cr(25~16)	Cr(25~16)	LNC	LNC	LNC	LNC	No	-
-	-	-	KB	KB	-	-	No	-
Cr(10~3)	KND	KND	Cr(25~15)	Cr(25~15)	Cr(25~15)	Cr(25~15)	Yes	-
Cr(19~11)	Cr(19~11)	Cr(19~11)	Cr(19~11)	Cr(19~11)	Cr(19~11)	Cr(19~11)	No	-
Cr(31~23)	Cr(31~23)	Cr(31~23)	Cr(22~16)	Cr(22~16)	Cr(22~16)	Cr(22~16)	No	-
-	-	-	KND	KND	-	-	No	BT
Cr(25~17)	BNC	BNC	BNC	BNC	BNC	BNC	No	BT
LNC	LNC	LNC	LNC	LNC	LNC	LNC	Yes	-
-	-	-	LNC	LNC	-	-	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
-	-	-	KND	KND	-	-	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
-	-	-	-	-	-	-	-	HNP
-8	Cr(23~15)	Cr(23~15)	Cr(3~-1)	Cr(33~23)	Cr(3~-1)	Cr(33~23)	No	-
-	-	-	LNC	LNC	-	-	No	-
Cr(24~16)	Cr(24~16)	Cr(24~16)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
-	-	-	KB	KB	-	-	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(11~4)	KND	KND	CLP	CLP	CLP	CLP	Yes	-
Cr(31~21)	Cr(31~21)	Cr(31~21)	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	No	-
Cr(27~19)	Cr(27~19)	Cr(27~19)	Cr(32~23)	Cr(32~23)	Cr(32~23)	Cr(32~23)	No	-
Cr(13~6)	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	-	-	-	-	-	HNP
CLP	CLP	CB	KB	KB	KB	KB	No	-
KB	KB	Cr(10~2)	KB	KB	KB	Cr(10~2)	No	-
PB	PB	PB	PB	PB	PB	PB	No	-
-	-	-	Cr(23~15)	Cr(23~15)	-	-	Yes	-
KB	KB	KB	KB	KB	KB	KB	No	-
Cr(10~3)	KND	KND	Cr(25~15)	Cr(25~15)	Cr(25~15)	Cr(25~15)	Yes	-
-	-	-	-	-	-	-	No	HNP
-	-	-	KB	KB	-	-	Yes	-
-	-	-	KB	KB	-	-	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
Cr(20~12)	Cr(37~25)	Cr(37~25)	BNC	BNC	BNC	BNC	No	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
Cr(34~24)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	KND	KND	-	-	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	KB	KB	-	-	No	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(5~2)	Cr(5~2)	-	-	No	
LNC	LNC	LNC	LNC	LNC	LNC	LNC	Yes	
-2	Cr(18~12)	Cr(18~12)	Cr(9~5)	Cr(39~29)	Cr(9~5)	Cr(39~29)	No	
-	-	-	Cr(19~11)	Cr(19~11)	-	-	Yes	
Cr(11~4)	Cr(19~11)	Cr(19~11)	KND	KND	KND	KND	Yes	
KND	KND	KND	KND	KND	KND	KND	No	
Cr(20~13)	KND	KND	KND	KND	KND	KND	Yes	

Throws

Name	Notation	Height	Execution	Damage	Advantage on Hit
Ryuto-Enbu	T	H	5(2)23	38	-
Taka-Azusa	T (Facing the wall)	Wall	5(2)23	20+25	-
Kasumi-Gaeshi	⇨ T	H	7(2)24	42	-
-	⇨ ⇨ T	H	7(2)24	-	0
Kiri-Zakura	T (Combo Throw 1)	Combo Throw	-	-	10
Ibara-Otoshi	↓ T (Combo Throw 1)	Combo Throw	-	50	-
Ibara-Kudaki	↓ T (Wall, Combo Throw 1)	Combo Throw	-	60	-
Tenro-Kyaku	⇦ T	H	10(2)25	5+5+5+5+28	-
Adachi-Shizuka	⇦ T (Back to the wall)	Wall	10(2)25	58	-
-	↑ T	H	29(3)30	50	-
Hien-Saka-Otoshi	T (Combo Throw 1)	Combo Throw	-	55	-
Oboro	↘ ↘ T	H	17(3)30	65	-
Oboro-Gumo	Hoshinpo T	H	39(2)28	65	-
Oboro-Gumo	↘ ↘ T (Facing the wall)	H	17(3)28	75	-
-	Hoshinpo T (Facing the wall)	H	39(2)28	75	-
Tsuzumi-Guruma	↗ T	H	12(2)26	18+15	-
Tsuzumi-Tensha	↗ T (Ceiling)	H	12(2)26	18+25	Cr(70)
Rogaku-Shu	↑ T	H	12(2)26	55	-
Oboro-Gake	Running, T	H	10(2)30	52	-
-	Running, T (Facing the wall)	H	10(2)30	75	-
Byakko	T (To opponent's back)	H	5(2)23	50	-
Hishu-Enbu	↑ T (To opponent's back)	H	10(2)25	58	-
-	⇨ ⇨ T (To opponent's back)	H	29(3)30	60	-
Kagen-Oboro	↘ ↘ T (To opponent's back)	H	17(3)30	68	-
-	Hoshinpo T (To opponent's back)	H	39(2)26	68	-
Hien-Shu	↓ T (Crouching opponent)	L	5(2)21	45	-
Niji-Shibuki	⇨ T (Crouching opponent)	L	7(2)19	2+2+2+5+15	-
-	↗ T (While jumping over a partition, to a crouching opponent)	L	42(2)22	2+2+2+5+15	-
Niji-Shibuki	↓ T (To crouching opponent's back)	L	5(2)21	2+2+2+5+25	-
Koten-Shibuki	↗ T (Ceiling)	L	7(2)19	2+2+2+5+25	Cr(60)
Koten-Shibuki	↑ T (Ceiling, to crouching opponent's back)	L	5(2)21	2+2+2+5+25	Cr(60)

Wake-Up Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	K (While grounded)	M	35(4)18	20	Mid Kick	-4	Cr(21~14)	Cr(28~20)	Cr(28~20)
Kiren-Kyaku	K ⇨ K (While grounded)	M	19(2)27	20	Mid Kick	-10	KB	KB	KB
-	↑ K (While grounded)	L	34(4)18	20	Low Kick	-10	Cr(21~14)	Cr(24~17)	Cr(24~17)
Kogetsu-Kyaku	P ↑ K (While grounded, face down, head toward opponent)	M	25(3)40	38	Jumping Mid Kick	-24	LNC	LNC	LNC

Side Step Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
Kirikaze, Tsumuji	Sidestep P	M	25(2)29	20	Mid Punch	-14	Cr(31~21)	Cr(31~21)	Cr(31~21)
Kirikaze, Kasumi-Geri	Sidestep K	M	31(3)25	20	Mid Kick	-9	Cr(34~24)	LNC	LNC

Partition Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While Jumping, P	M	40(5)11	15	Jumping Mid Punch	GB	Cr(35~27)	Cr(35~27)	Cr(35~27)
-	While Jumping, K	M	37(8)23	30	Jumping Mid Kick	GB	KB	KB	KB
-	While Landing, P	M	55(3)23	22	Mid Punch	8	Cr(36~26)	LNC	LNC
-	While Landing, K	L	55(3)32	25	Low Kick	16	Cr(11~4)	KND	KND
-	While Jumping, T	H	32(2)30	65	-	-	-	-	-
-	While Landing, T	H	42(2)24	65	-	-	-	-	-

Holds

Name	Notation	Height/Type	Execution	Damage	Advantage on Hit
Kasumi-Kyoka	↖ H	H/P	0(18)12	42	-
Kakinomi-Gari	↖ H	H/K	0(18)12	22+20	-
Mugen-Shiraha	← H	M/P	0(18)12	42	-
Inaho-Gari	← H	M/K	0(18)12	42	-
Momiji-Otoshi	↙ H	L/P	0(18)12	42	-
Soken-Gari	↙ H	L/K	0(18)12	20	-
Mai-Goromo	← H	Jumping P	0(18)12	47	-
Hagoromo	← H	Wall	0(18)12	57	-
Ashigara-Senpu	← H	Jumping K	0(18)12	47	-
Sakura-Madoi	↗ H	H/P + K	0(18)12	-	-
Sakura-Mayoi	↘ H	M/P + K	0(18)12	-	-
Sakura-Madoi-Hoshin	← ↗ H	Advanced H/P + K	0(18)12	-	-
Sakura-Mayoi-Hoshin	← ↘ H	Advanced M/P + K	0(18)12	-	-
Shigure-Mai	← ← H	Expert M/K	0(18)12	15+15	-
Shigure-Tenbu	← ← H	Expert M/K	0(18)12	10+25	Cr(67)

Tag Throws

Name	Notation	Partner	Height/Type	Execution	Damage
-	T	Ryu Hayabusa	H	5(2)23	30+40
-	T	Brad Wong	H	5(2)23	10+10+10+10+30
-	T	Hitomi	H	5(2)23	10+10+10+10+30
-	T	Ayane	H	5(2)23	70
-	T	Helena	H	5(2)23	20+20+30
-	T	Bass Armstrong	H	5(2)23	15+55
-	T	Zack	H	5(2)23	20+50
-	T	Other	H	Varies Per Partner	55

Special Attacks

Name	Notation	Execution	Stance Transition
Tenbu	↗ P	44	-
-	↖ P	39	-
Jingei	↘ P ↖	41	-
Gekko-Tenbu	↗ P + K	48	-
Hoshinpo	↘ P + K	35	HNP
Taunt: Sakura Matoi	← ← ← H + P + K	51	-

Down Attacks

Name	Notation	Height/Type	Execution	Damage
Kawara-Kudaki	↓ P		18(4)31	10
Takazume-Kyaku	↑ P + K		34(13)60/33	20

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(21~14)	Cr(28~20)	Cr(28~20)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Yes	
KB	KB	KB	KB	KB	KB	KB	No	
Cr(21~14)	Cr(24~17)	Cr(24~17)	KND	KND	KND	KND	Yes	
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(31~21)	Cr(31~21)	Cr(31~21)	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	No	-
Cr(34~24)	LNC	LNC	LNC	LNC	LNC	LNC	No	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(35~27)	Cr(35~27)	Cr(35~27)	Cr(35~27)	Cr(35~27)	Cr(35~27)	No	-	
KB	KB	KB	KB	KB	KB	No	BT	
LNC	LNC	LNC	LNC	LNC	LNC	No	BT	
KND	KND	CLP	CLP	CLP	CLP	No	-	
-	-	-	-	-	-	-	-	
-	-	-	-	-	-	-	-	

KOKORO

Bio

COUNTRY
Japan

GENDER
Female

BIRTH DATE
December 1

AGE
19

BLOOD TYPE
A

HEIGHT/WEIGHT
158 cm/49 kg

BODY SIZE
B90 W55 H87 cm

FIGHTING STYLE
Ba Ji Quan
(Hakkyoku-ken)

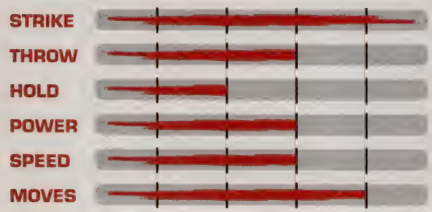
OCCUPATION
Maiko

FAVORITE FOOD
Anmitsu, Shiruko

HOBBIES
Piano

A positive and cheerful young lady who has mastered the martial art Ba Ji Quan. Kokoro's performance of the various forms of the art display a unity of suppleness and strength. When not fighting, she devotes herself to training as a geisha.

Rating



Kokoro has seen quite a few changes since she was first introduced in *Dead or Alive 4*. Her general gameplay in *Dead or Alive 5* is complete and total offense. She was built to keep an opponent stunned or blocking at all times. She has multiple attacks that result in an unholdable Sit-Down stun, very good whiff punishment, a stance that gives her a lot more safety than most other characters, and a combo throw built into many of her combo strings. She shares the same fighting style as Akira, but the way she plays is very different.

Costumes

Costume 1 | Costume 2 | Costume 3 | Costume 4 | Costume 5 | Costume 6

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PRIME ATTACKS

Critical Burst

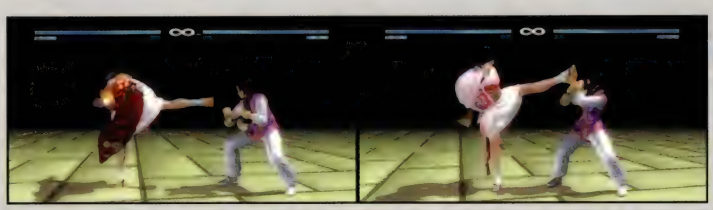
↖P

The first thing to note about Kokoro's Critical Burst is that the frame data displayed in the game is a little misleading. Because of the properties of the backward sway at the beginning of the animation, it may seem as though Kokoro's Critical Burst executes in 12 frames. In reality, it executes in 19 frames, stuns on normal hit, leaves Kokoro at -7 when blocked, and tech crouches under high attacks.

Safe

←PPPP

Kokoro's ←PPPP is an interesting combo string. The first attack executes in 15 frames, with the first three attacks being a 3-in-1 natural combo on normal hit (not on counter hit or hi counter). The first attack is -9 on block, the second is 0, the third is -3, and the last attack is -6. The final attack is not part of the natural combo, but if it connects, the opponent is placed in an unholdable Sit-Down stun. This gives Kokoro a +25 frame advantage, which translates to a guaranteed attack that executes in 23 frames or less. You can go for another Sit-Down stun (↓P), or straight for a launch. Because of the Sit-Down stun, most opponents will attempt to hold or side step the last attack. If you anticipate either option, use one of Kokoro's damaging throws to punish them.



↘KK

The first attack in Kokoro's ↘KK combo string executes in 15 frames and leaves her at -8 when blocked. The second attack is high and tracks, but leaves Kokoro relatively safe at -7. If the second hit connects it causes a Stumble stun, which gives Kokoro +13 frame advantage if the opponent Slow Escapes. This is not enough to guarantee a follow-up attack due to the distance the opponent travels away from Kokoro, but it's enough to allow her to continue offensive pressure, which is something she excels at.

↖P

If Kokoro's ↖P was not 0 when blocked, it would be in the Whiff Punishment section. It executes in 18 frames and has extremely good reach. It is certainly an option for whiff punishment, and when it hits, it knocks an opponent back or into a wall if one if close enough. It's very possible to catch an opponent off-guard with this attack if he or she is not familiar with how far it reaches. Use it at maximum range to make an opponent think twice about relaxing when Kokoro isn't at close range.

Frame Advantage

↙ P + K

Kokoro's ↙ P + K is not a fast attack. Even with the bare minimum charge time, it takes 39 frames to execute, with the maximum charge time being 77 frames. If it's blocked with no charge time, it leaves Kokoro at 0, but if you can manage to make an opponent block the fully charged version, Kokoro has +18 frame advantage. In this rare situation, stun the opponent with any attack that will reach and is 16 frames or faster. One of the unique aspects of this attack is that Kokoro takes a step back before charging forward with the attack. With proper timing this can be used to evade and punish an opponent's attack. It has decent reach, and if it hits, the opponent is knocked back or into a wall if one is close enough.

P + K

Kokoro's P + K is a high attack that executes in 22 frames and gives her +1 advantage if it's blocked. When the attack connects, it stuns on normal hit and launches on counter hit or during a stun. While it's a little bit slow, this is a decent attack to use as a poke when the opponent is playing defensively. The small frame advantage on block allows Kokoro to continue offensive pressure when the attack is blocked. Just be careful not to use it too often or a savvy opponent may tech crouch under it.

Heichu P + K

One of Kokoro's best new additions is her Heichu stance. From Heichu, her P + K hits mid and leaves her at +2 when blocked. It stuns on normal hit and is generally Kokoro's best option from Heichu due to the fact that she's at advantage if the opponent blocks it. The alternative is usually Heichu ↓ P because it hits low and stuns.

Crush

BT P + K

When Kokoro transitions into her back-turned stance, she's almost as deadly as she is when facing forward. Her BT P + K tech crouches under high attacks instantly, executes in 17 frames, leaves Kokoro safely at -4 if it's blocked, and causes an unholdable Sit-Down stun if it connects. The stun gives her +25 frame advantage, which allows her to connect any attack that's 23 frames or faster. In most cases, ↘ K is your best option. Use P K ⇐ K, ↘ K ⇐ K, or ↙ K K ⇐ K to transition into back-turned safely, then use this attack if you anticipate a throw or some other high attack from the opponent.

↓ H + K

Kokoro's ↓ H + K is not like what it was in *DOA4*. It executes in 16 frames, tech crouches under high attacks instantly, and leaves Kokoro at -9 if it hits and -11 when it's blocked. Luckily she has two follow-up attacks in the form of ↓ H + K K or ↓ H + K P. The punch hits mid, while the kick performs another low attack that causes a Trip stun if it connects as a counter hit (in which the opponent cannot immediately hold, but no attacks are guaranteed). Both are unsafe, but Kokoro can cancel into Heichu between the first and second attack to keep the opponent guessing. Be careful of an opponent sidestepping to avoid Kokoro's options in this situation. Be ready to free-cancel after the first attack and use a throw or tracking attack to stop the opponent's side step.

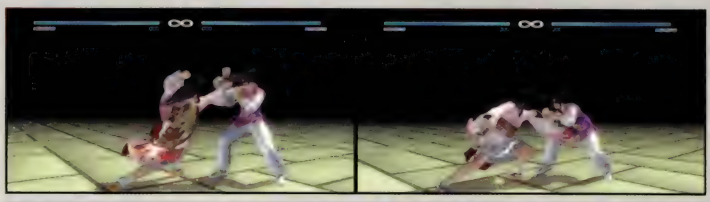
↘ ↘ P + K

There are not many normal hit launchers in Kokoro's arsenal, which makes ↘ ↘ P + K relatively important. It executes in 21 frames, launches on normal hit, and leaves Kokoro at -11 when blocked. It tech crouches under high attacks, but not terribly early in the animation, so it's best to use this when Kokoro is at frame advantage or during a stun as an alternate way to launch an opponent.

Whiff Punishment

↘ P

Kokoro's best whiff punisher is ↘ P for multiple reasons. First and foremost, it has a longer reach than most other attacks in the game. It reaches so far that most opponents will not realize Kokoro can attack from such distances. Secondly, it's safe if the opponent blocks, leaving Kokoro at -6, but if it connects, the opponent is put in an unholdable Sit-Down stun. Kokoro is at +25 frame advantage, allowing her to connect any attack that's 23 frames or faster, so long as it reaches the opponent. Because of the distance between Kokoro and the opponent after ↘ P (especially if the attack connected at maximum range), there aren't many attacks that will reach. Use → → P or something similar if you want an easy option that stuns, or quickly dash forward and use → → P + K. This is Kokoro's best option because it ends in an unholdable Faint stun. However, the timing is strict because every hit in the 3-in-1 → → P + K combo must connect. If your timing is off for the dash forward or the attack input, the first or second hit of → → P + K misses and the opponent is able to hold the last attack. If you want an easier option, ↘ ↘ P or ↘ ↘ P P both work well without the need for a dash in most cases, but these attacks only stun and the opponent can hold as soon as they connect.



← → P P

Kokoro's ← → P P doesn't have the range of her ↘ P, but it has something else that's very beneficial. It executes in 17 frames, covers good range, and the first hit stuns on normal hit and launches on counter hit. The second hit stuns on normal hit, but more importantly, this combo is a 2-in-1 natural combo that's hit-confirmable. What this means is that you can use ← → P and wait until you have confirmed it made contact with the opponent before inputting the second attack notation. You can only delay for a short time before the combo is no longer a 2-in-1 and the opponent can hold, but there's enough time to confirm the first hit connected if you have good reactions. This allows you to get the guaranteed stun on the second hit or free-cancel and use a juggle if the first attack connects as a counter hit. It's also a good way to bait an opponent into holding, and then punish with a throw.

↑ P → P

There are many attacks in Kokoro's arsenal that are very easy to use as hold bait. Her ↑ P → P is one of these attacks. The first hit executes in 16 frames and leaves Kokoro at -6, while the second hit leaves Kokoro at 0 on block and causes an unholdable Sit-Down stun when it connects. Just like many of Kokoro's other Sit-Down stuns, she can follow with any attack that's 23 frames or faster that will reach the opponent. This combo string can be mixed up with ↑ P P, which has a high attack as the second option that stuns on normal hit, launches on counter hit, and leaves Kokoro safely at -6. Both combos are ideal for baiting an opponent to hold because the opponent does not want to get put in a Sit-Down stun. Most opponents will try to hold or side step the second attack, leaving them open to throws or one of Kokoro's tracking attacks.

STRATEGIES

Offensive

Kokoro is a Sit-Down stun machine with enough safe attacks and throw cancelled combo strings to make her opponents go insane. She can put an opponent in a Sit-Down stun using ⇧ P ⇨ P, ⇨ P P P P, ⬈ P, or her back-turned P + K. From halfway across the screen she can whiff punish with her ⬋ P to cause a Sit-Down stun. She can also use P K ⇨ K, ⬊ K ⇨ K, or ⬋ K K ⇨ K to enter her back-turned stance safely, and then use BT P + K to tech crouch under high attacks for a Sit-Down stun. As a mix-up, when Kokoro is back-turned, she can use P P P, P ⇨ P P, P ⇨ P ⇨ P, ⇨ P K P, ⇨ P K ⇨ K, or ⇩ P as safe attacks in addition to BT P + K (which is also safe when blocked).

After stunning an opponent is where things really start to get bad for the opposing player. Once stunned, ⇨ ⇨ P + K is a 3-in-1 natural combo that leads to an unholdable Faint stun. Press P + K to transition into Heichu after ⇨ ⇨ P + K, and then use Heichu P + K for a guaranteed knock down or Heichu ⇩ P to extend the stun (allowing the opponent to hold) and go for more damage.

In addition to ⇨ ⇨ P + K, any of Kokoro's Sit-Down stuns can be used while the opponent is stunned. This creates a huge guessing game for the opponent because Kokoro can attack with ⇧ P or ⇦ P, which are both high attacks, or ⬈ P, which is a mid attack. If she uses ⇧ P, the opponent is forced to hold the following ⇨ P or risk getting put in a Sit-Down stun. If she uses ⇨ P, there are three more attacks before a Sit-Down stun occurs (⇨ P P P P). In both scenarios, Kokoro can free-cancel at any time to bait a hold and punish with a damaging hi counter throw.

On top of Kokoro's many Sit-Down stuns, back-turned options, and the uncanny ability to bait holds, she can also cancel a variety of combo strings into her Heichu stance or transition directly into a throw that gives her frame advantage. Use Heichu cancels here and there to throw an opponent off. In many cases, even if the attack that leads into Heichu is unsafe, an opponent will not realize the stance cancel has occurred until it's too late to punish Kokoro. From Heichu, P + K (mid) and P (high) are both safe if the opponent blocks, while ⇩ P (low) stuns the opponent. It's a three-way mix-up that will infuriate opponents.

Kokoro's throw transitions are effective against opponents who like to block. If the attack that leads into the throw is blocked, the throw will miss unless the opponent holds immediately. Use these throw transitions when an opponent is on the defensive and expected to block Kokoro's next attack. Once the throw connects, Kokoro is at +15 frame advantage. She can use the same options available to her from the Heichu stance, or connect any attack that's 13 frames or faster (which connects as a counter hit).

HEICHU CANCELS

- P P ⇩ K P + K
- ⬈ P P ⇩ K P + K
- ⇧ P P + K
- ⬊ P P P + K
- ⇩ H + K P + K
- ⇨ ⇨ P + K P + K
- BT P ⇨ P P + K

THROW TRANSITIONS

- P P T
- P ⇩ K T
- ⬈ P P T
- ⇨ P K T
- ⬊ P T
- ⬋ P T
- ⬊ ⬊ P T
- ⇩ K T
- ⇨ ⇨ P + K T

Defensive

There isn't much to say about Kokoro on the defensive side of things. Her base gameplan is almost 100 percent offensive with so many Sit-Down stuns and combos that lead directly into throws if the defender is blocking. She is designed to stay on the offensive for as long as possible. The most notable aspect of her defensive game aside from her various tech crouching attacks is that her high kick hold launches an opponent for a juggle. Beyond that, Kokoro excels at any range when playing defensively. Stay just outside of the opponent's attack range and as soon as he or she whiffs an attack, use ⬊ P or ⬋ P as long-range whiff punishers to shift Kokoro right back to an offensive front.

Wall

The main change to Kokoro's strategy when an opponent's back is to the wall is that all of her attacks that lead to a Sit-Down stun slam the opponent into the wall instead. In some cases she won't be able to get quite as much damage from the situation, but she can still follow the wall hit with a full juggle. She has many attacks that knock an opponent back, pushing them closer to the wall, so it's important to pay attention to the wall so that you know when to change your combo from a Sit-Down stun combo to a wall juggle.

Throws

Kokoro's combo throw (⬊ T ⬊ ⇨ T ⬋ ⇦ ⇨ T) is her biggest damage throw, especially when it connects as a hi counter throw. Use this for punishment purposes as often as possible. Her ⇦ T changes sides with an opponent and gives her +8 frame advantage. Nothing is guaranteed to connect after this, so use the advantage to continue Kokoro's offensive pressure. Her ⬈ T throw is the same as her throw that she transitions into from various combos, and she has the same options after it connects (+15 frame advantage). Use ⬈ T to give Kokoro +20 frame advantage, allowing her to follow with any attack that's 18 frames or faster.

COMBOS

STUN OPPONENT

EXTEND	P, ⇨ P, ↙ K, ↗ P, ↘ K
UNHOLDABLE	↓ P, ⇨ ⇨ P + K, ↑ P ⇨ P, BT P + K
CRITICAL BURST	↖ P
LAUNCHER	↖ K, ⇦ P + K, ↘ ↘ P + K
JUGGLE	⇨ K P ◦ P P ↓ K K ⇨ K P ◦ P P ↓ K P BT P ⇨ P ◦ ↓ K P

FRAME DATA AND MOVE LIST

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	10(2)14	10	High Punch	-2	-1	2	Cr(35~27)
-	P P	(HH)	11(2)16	10	High Punch	-4	-3	2	Cr(33~25)
Shoten-Sho	P P P	(HH)H	23(2)30	37	High Punch	-3	KND	KND	KND
Tenyoku-Cho	P P 3 P	(HH)M	19(2)22	24	Mid Punch	-1	Cr(27~19)	Cr(27~19)	Cr(27~19)
-	P P K	(HH)H	22(3)29	23	High Kick	-13	Cr(30~20)	LNC	LNC
Junho-Kisui	P P K P	(HH)HL	25(3)20	20	Low Punch	-10	-4	Cr(28~20)	Cr(28~20)
Junho-Rentai	P P K K	(HH)(HH)	10(3)27	23	Jumping High Kick	-11	Cr(32~22)	LNC	LNC
-	P P 1 K	(HH)L	23(2)24	18	Low Kick	-11	-9	Cr(14~8)	Cr(14~8)
Bantei-Rensui	P P 1 K P	(HH)LM	20(3)29	20	Mid Punch	-11	Cr(19~11)	Cr(19~11)	Cr(19~11)
Bantei-Shoka	P P 1 K K	(HH)LL	18(2)24	18	Low Kick	-11	-4	Cr(20~13)	Cr(20~13)
Joho-Heichu	P P 1 K P K	(HH)L-	49	-	-	-	-	-	-
-	P K	HM	16(3)21	22	Mid Kick	-9	-3	Cr(27~19)	Cr(27~19)
Shinso-Hansoko	P K P	HMM	22(3)23	24	Mid Punch	-10	BNC	BNC	BNC
Shinso-Hosui	P K 1 P	HML	23(3)22	15	Low Punch	-10	Cr(6~2)	Cr(26~18)	Cr(26~18)
Shinso-Tankai	P K K	HMH	18(3)27	28	High Kick	-1	Cr(21~13)	Cr(21~13)	Cr(21~13)
Shinso-Tanren	P K 3 K	HMM	18(3)17	28	Mid Kick	-1	Cr(31~23)	Cr(31~23)	Cr(31~23)
-	P 1 K	HL	14(2)26	12	Low Kick	-13	-12	Cr(23~15)	Cr(23~15)
Tansho-Tenho	P 1 K P	HLM	16(2)24	33	Mid Punch	-1	KND	KND	KND
-	3 P	M	12(3)23	18	Mid Punch	-12	-11	Cr(25~17)	Cr(25~17)
-	3 P P	MH	14(3)22	18	High Punch	-9	Cr(11~6)	Cr(11~6)	Cr(11~6)
Sunsui	3 P P P	MHM	18(2)33	28	Mid Punch	-3	Cr(16~8)	CLP	CLP
Kyuho-Rensui	3 P 3 P	MM	19(2)23	24	Mid Punch	-	Cr(26~18)	Cr(26~18)	Cr(26~18)
Ryoqi-Chu	3 3 P	M	14(3)16	24	Mid Punch	-4	Cr(30~22)	Cr(30~22)	Cr(30~22)
-	3 P	H	15(2)24	12	High Punch	-9	-8	Cr(5~1)	Cr(25~17)
-	3 P P	(HH)	8(2)15	10	High Punch	0	2	Cr(14~10)	Cr(34~26)
-	3 P P P	(HHH)	11(3)14	10	High Punch	-3	0	Cr(14~10)	Cr(34~26)
Moko-Kohazan	3 P P P P	(HHH)M	16(3)23	25	Mid Punch	-1	Cr(35~25)	Cr(35~25)	Cr(35~25)
Tanma-Rencho-Chu	3 P P 3 P	(HH)M	19(2)23	24	Mid Punch	-1	Cr(26~18)	Cr(26~18)	Cr(26~18)
-	3 P K	HL	16(2)26	16	Low Kick	-13	-12	Cr(23~15)	Cr(23~15)
Gyakuen-Hanko	3 P K P	HLM	21(3)23	33	Mid Punch	-1	KND	KND	KND
-	4 P	H	17(3)21	25	High Punch	-13	Cr(37~27)	LNC	LNC
-	4 P P	(HM)	14(3)27	24	Mid Punch	-11	Cr(21~13)	Cr(21~13)	Cr(21~13)
-	6 P	H	16(3)20	17	High Punch	-1	Cr(39~29)	Cr(39~29)	Cr(39~29)
Tsutenho	6 P P	HH	26(4)23	25	High Punch	-1	Cr(35~25)	LNC	LNC
Dakai	6 P 3 P	HM	30(3)19	25	Mid Punch	0	Cr(34~25)	Cr(34~25)	Cr(34~25)
Joho-Heichu	6 P P 6 K	H-	45	-	-	-	-	-	-
-	8 P	H	15(2)14	15	High Punch	-2	Cr(46~36)	Cr(46~36)	Cr(46~36)
-	8 P P	HH	15(3)30	16	High Punch	-12	Cr(18~10)	Cr(18~10)	Cr(18~10)
Kaimon-Chu	8 P P P	HHM	21(3)28	24	Mid Punch	-12	Cr(20~12)	Cr(20~12)	Cr(20~12)
-	8 P P 1 K	HHL	23(2)23	18	Low Kick	-10	-9	Cr(15~9)	Cr(15~9)
Bantei-Rensui	8 P P 1 K P	HHLM	20(3)29	20	Mid Punch	-11	Cr(19~11)	Cr(19~11)	Cr(19~11)
Bantei-Shoka	8 P P 1 K K	HHLL	18(2)24	18	Low Kick	-11	-4	Cr(20~13)	Cr(20~13)
Joho-Heichu	8 P P 1 P K	HHL-	49	-	-	-	-	-	-
Unshoshu	9 P	M	2(6)11(2)26	24	Mid Punch	-1	Cr(23~15)	CLP	CB
-	1 P	L	13(2)20	5	Low Punch	-4	0	Cr(9~5)	Cr(9~5)
-	9 P	M	15(2)23	18	Mid Punch	-1	-1	Cr(25~17)	Cr(25~17)
-	9 P P	MH	20(2)26	20	High Punch	-10	Cr(34~24)	Cr(34~24)	Cr(34~24)
Koryuyo	9 P P P	MHH	23(2)28	25	High Punch	-1	Cr(32~22)	LNC	LNC
Joho-Heichu	9 P P P 6 K	MH-	43	-	-	-	-	-	-
-	9 9 P	M	18(2)24	28	Mid Punch	-10	Cr(36~26)	Cr(36~26)	Cr(36~26)
Fukko-Hochu	9 9 P P	MM	22(2)22	24	Mid Punch	-7	Cr(27~19)	Cr(27~19)	Cr(27~19)
-	2 P	L	19(3)18	12	Low Punch	-10	-9	Cr(30~22)	Cr(30~22)
-	2 P P	LH	23(3)19	22	High Punch	-8	Cr(40~30)	Cr(40~30)	Cr(40~30)
Hekisho-Renqa	2 P P P	LHL	20(3)23	12	Low Punch	-9	Cr(14~8)	Cr(25~17)	Cr(25~17)
Hekisho-Yokuchu	2 P P 3 P	LHM	19(3)22	22	Mid Punch	-7	Cr(26~18)	Cr(26~18)	Cr(26~18)
Tosho	2 P	M	21(2)24	25	Mid Punch	-5	Cr(35~25)	Cr(35~25)	Cr(35~25)
Takusho-Shinkyaku-Sosui	3 P	M	18(2)34	35	Mid Punch	GB(0)	KB	KB	KB
-	K	H	15(3)21	28	High Kick	-1	Cr(4~0)	Cr(27~19)	Cr(27~19)
-	3 K /Running K	M	15(3)25	20	Mid Kick	-8	Cr(14~8)	Cr(14~8)	Cr(14~8)
Shishi-Daichoko	3 K P	MM	19(2)20	18	Mid Punch	-1	Cr(29~21)	Cr(29~21)	Cr(29~21)
-	3 K	H	19(3)29	23	High Kick	-13	Cr(30~20)	LNC	LNC
Chozan-Hosui	3 K P	HL	25(3)20	15	Low Punch	-10	-4	Cr(28~20)	Cr(28~20)
Renkan-Tai	3 K K	(HH)	10(3)27	23	Jumping High Kick	-11	Cr(32~22)	LNC	LNC
Haika-Tai	3 K	M	18(4)23	26	Mid Kick	-11	LNC	LNC	LNC
-	1 K	L	15(2)26	12	Low Kick	-13	-12	Cr(23~15)	Cr(23~15)
Tantei-Tenho	1 K P	LM	16(2)24	33	Mid Punch	-1	KND	KND	KND
-	1 K	M	15(3)21	25	Mid Kick	-8	-3	Cr(27~19)	Cr(27~19)
Hansoko	1 K P	MM	22(3)23	24	Mid Punch	-10	BNC	BNC	BNC
Hosui	1 K 1 P	ML	23(3)22	15	Low Punch	-10	Cr(6~2)	Cr(26~18)	Cr(26~18)
Tankai-Kyaku	1 K 3 K	MH	18(3)27	28	High Kick	-1	Cr(21~13)	Cr(21~13)	Cr(21~13)
Tanren-Kyaku	1 K 3 K	MM	18(3)17	28	Mid Kick	-1	Cr(31~23)	Cr(31~23)	Cr(31~23)
-	7 K	L	18(2)25	15	Low Kick	-12	-11	Cr(24~16)	Cr(24~16)
-	7 K K	LM	15(2)24	25	Mid Kick	-9	-8	Cr(25~17)	Cr(25~17)
Kontei-Hansoko	7 K K P	LMM	21(5)22	24	Mid Punch	-11	BNC	BNC	BNC
Kontei-Hosui	7 K K 1 P	LML	23(3)22	15	Low Punch	-10	Cr(6~2)	Cr(26~18)	Cr(26~18)
Kontei-Renkai	7 K K K	LMH	18(3)27	28	High Kick	-1	Cr(21~13)	Cr(21~13)	Cr(21~13)
Kontei-Renkai	7 K K 3 K	LMM	18(3)17	28	Mid Kick	-1	Cr(31~23)	Cr(31~23)	Cr(31~23)
Ho-O-Sho	P 6 K	H	22(4)24	20	High Punch	1	Cr(34~24)	LNC	LNC

Unholdable, Semi-Safe, Unsafe, Safe

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(10~7)	Cr(10~7)	-	-	No	-
-	-	-	Cr(8~5)	Cr(8~5)	-	-	No	-
-	-	-	KND	KND	-	-	No	-
Cr(27~19)	Cr(27~19)	Cr(27~19)	Cr(32~23)	Cr(32~23)	Cr(32~23)	Cr(32~23)	No	-
-	-	-	LNC	LNC	-	-	No	-
-4	Cr(28~20)	Cr(28~20)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	No	-
-	-	-	LNC	LNC	-	-	No	-
-9	Cr(14~8)	Cr(14~8)	Cr(35~25)	Cr(35~25)	Cr(35~25)	Cr(35~25)	No	-
Cr(19~11)	Cr(19~11)	Cr(19~11)	Cr(10~4)	Cr(10~4)	Cr(10~4)	Cr(10~4)	No	-
-4	Cr(20~13)	Cr(20~13)	KND	KND	KND	KND	No	-
-	-	-	-	-	-	-	-	HEI
Cr(19~12)	Cr(27~19)	Cr(27~19)	Cr(32~23)	Cr(32~23)	Cr(32~23)	*Cr(27~19)	No	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
Cr(6~2)	Cr(26~18)	Cr(26~18)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
-	-	-	Cr(21~13)	Cr(21~13)	-	-	Yes	-
Cr(31~23)	Cr(31~23)	Cr(31~23)	Cr(36~27)	Cr(36~27)	Cr(36~27)	Cr(36~27)	No	-
-12	Cr(23~15)	Cr(23~15)	Cr(3~-1)	Cr(33~23)	Cr(3~-1)	Cr(33~23)	No	-
Cr(30~21)	Cr(45~33)	Cr(45~33)	KND	KND	Cr(16~10)	Cr(16~10)	No	-
Cr(17~10)	Cr(25~17)	Cr(25~17)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
-	-	-	Cr(36~26)	Cr(36~26)	-	-	Yes	-
Cr(16~8)	CLP	CLP	Cr(21~12)	Cr(21~12)	Cr(21~12)	Cr(21~12)	No	-
Cr(26~18)	Cr(26~18)	Cr(26~18)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
Cr(30~22)	Cr(30~22)	Cr(30~22)	Cr(35~26)	Cr(35~26)	Cr(35~26)	Cr(35~26)	No	-
-	-	-	Cr(25~17)	Cr(25~17)	-	-	No	-
-	-	-	Cr(34~26)	Cr(34~26)	-	-	No	-
-	-	-	Cr(34~26)	Cr(34~26)	-	-	No	-
Cr(30~21)	Cr(45~33)	Cr(45~33)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
Cr(26~18)	Cr(26~18)	Cr(26~18)	Cr(31~22)	Cr(31~22)	Cr(31~22)	Cr(31~22)	No	-
-12	Cr(23~15)	Cr(23~15)	Cr(3~-1)	Cr(33~23)	Cr(3~-1)	Cr(33~23)	No	-
Cr(30~21)	Cr(45~33)	Cr(45~33)	KND	KND	Cr(16~10)	Cr(16~10)	No	-
-	-	-	LNC	LNC	-	-	No	-
Cr(21~13)	Cr(21~13)	Cr(21~13)	Cr(26~17)	Cr(26~17)	Cr(26~17)	Cr(26~17)	Yes	-
-	-	-	LNC	LNC	-	-	No	-
-	-	-	LNC	LNC	-	-	No	-
Cr(34~25)	Cr(34~25)	Cr(34~25)	KND	KND	KND	KND	No	-
-	-	-	-	-	-	-	-	HEI
-	-	-	Cr(26~20)	Cr(26~20)	-	-	No	-
-	-	-	Cr(18~10)	Cr(18~10)	-	-	No	-
Cr(20~12)	Cr(20~12)	Cr(20~12)	Cr(25~16)	Cr(25~16)	Cr(25~16)	Cr(25~16)	No	-
-9	Cr(15~9)	Cr(15~9)	Cr(36~26)	Cr(36~26)	Cr(36~26)	Cr(36~26)	No	-
Cr(19~11)	Cr(19~11)	Cr(19~11)	Cr(10~4)	Cr(10~4)	Cr(10~4)	Cr(10~4)	No	-
-4	Cr(20~13)	Cr(20~13)	KND	KND	KND	KND	No	-
-	-	-	-	-	-	-	-	HEI
Cr(23~15)	CLP	CB	Cr(23~15)	Cr(23~15)	Cr(23~15)	Cr(23~15)	No	-
0	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	No	-
Cr(18~11)	Cr(25~17)	Cr(25~17)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
-	-	-	LNC	LNC	-	-	No	-
-	-	-	LNC	LNC	-	-	No	-
-	-	-	-	-	-	-	No	-
Cr(36~26)	Cr(36~26)	Cr(36~26)	LNC	LNC	LNC	LNC	No	-
Cr(27~19)	Cr(27~19)	Cr(27~19)	Cr(32~23)	Cr(32~23)	Cr(32~23)	Cr(32~23)	No	-
-1	Cr(30~22)	Cr(30~22)	Cr(10~6)	Cr(10~6)	Cr(10~6)	Cr(10~6)	No	-
-	-	-	LNC	LNC	-	-	No	-
Cr(14~8)	Cr(25~17)	Cr(25~17)	Cr(5~1)	Cr(5~1)	Cr(5~1)	Cr(5~1)	No	-
Cr(26~18)	Cr(26~18)	Cr(26~18)	Cr(31~22)	Cr(31~22)	Cr(31~22)	Cr(31~22)	No	-
Cr(30~21)	Cr(45~33)	Cr(45~33)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
-	-	-	Cr(27~19)	Cr(27~19)	-	-	No	-
Cr(14~8)	Cr(14~8)	Cr(14~8)	LNC	LNC	LNC	LNC	No	-
Cr(29~21)	Cr(29~21)	Cr(29~21)	Cr(34~25)	Cr(34~25)	Cr(34~25)	Cr(34~25)	No	-
-	-	-	LNC	LNC	-	-	No	-
-4	Cr(28~20)	Cr(28~20)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	No	-
-	-	-	LNC	LNC	-	-	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-12	Cr(23~15)	Cr(23~15)	Cr(3~-1)	Cr(3~-1)	Cr(3~-1)	Cr(3~-1)	No	-
Cr(30~21)	Cr(45~33)	Cr(45~33)	KND	KND	Cr(16~10)	Cr(16~10)	No	-
Cr(19~12)	Cr(27~19)	Cr(27~19)	Cr(32~23)	Cr(32~23)	Cr(32~23)	Cr(27~19)	No	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
Cr(6~2)	Cr(26~18)	Cr(26~18)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
-	-	-	Cr(21~13)	Cr(21~13)	-	-	Yes	-
Cr(31~23)	Cr(31~23)	Cr(31~23)	Cr(36~27)	Cr(36~27)	Cr(36~27)	Cr(36~27)	No	-
-11	Cr(24~16)	Cr(24~16)	Cr(4~0)	Cr(4~0)	Cr(4~0)	Cr(4~0)	No	-
Cr(17~10)	Cr(25~17)	Cr(25~17)	Cr(30~21)	Cr(30~21)	Cr(30~21)	Cr(25~17)	No	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
Cr(6~2)	Cr(26~18)	Cr(26~18)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
-	-	-	Cr(21~13)	Cr(21~13)	-	-	Yes	-
Cr(31~23)	Cr(31~23)	Cr(31~23)	Cr(36~27)	Cr(36~27)	Cr(36~27)	Cr(36~27)	No	-
-	-	-	LNC	LNC	-	-	No	-

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	⇐ P + K	(H+L)	18(3)25	10+10	HPLK	-10	-8	Cr(23~15)	Cr(23~15)
Kakuda-Chochu	⇐ P + K P	(H+L)M	18(3)22	24	Mid Punch	-7	Cr(26~18)	Cr(26~18)	Cr(26~18)
Ryoqi-Chu	⇐ ⇐ P	(MMH)	16(2)2(2)15(3)27	10+10+18	MPMPHP	-8	CLP	CLP	CLP
Geimon-Sanfuko	⇨ ⇨ P + K	(MMH)-	39	-	-	-	-	-	-
Kariho	⇐ P + K	H	19(3)23	24	High Punch	-9	LNC	LNC	LNC
Jiro-Tanzan	⇓ P + K	M	19(2)26	35	Mid Punch	-8	BNC	BNC	BNC
Hotei	⇒ P + K	M	30(2)35	28	Mid Punch	-10	KB	KB	KB
Geimon-Goko-Daisuiko	⇘ P + K	M	39~59(2)35	80	Mid Punch	GB	PB	PB	PB
Soho-Ko	⇘ ⇘ P + K	M	21(3)23	28	Mid Punch	-11	LNC	LNC	LNC
Heisui-Ko	⇙ P + K	M	39~77(3)33	40~60	Mid Punch	GB(1~18)	KB	KB	KB
Kai-Kyaku	K + K	H	17(3)28	28	High Kick	-9	Cr(20~12)	Cr(20~12)	Cr(20~12)
-	⇓ K + K	L	16(2)24	18	Low Kick	-11	-9	Cr(14~8)	Cr(14~8)
Tsuhai-Shiki	⇓ K + K P	LM	20(3)29	20	Mid Punch	-11	Cr(19~11)	Cr(19~11)	Cr(19~11)
Bokuchi-Rentai	⇓ K + K K	LL	20(2)24	18	Low Kick	-11	-4	Cr(20~13)	Cr(20~13)
Joho-Heichu	⇓ K + K P + K	L-	51	-	-	-	-	-	-

Back-Turned

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	14(2)23	10	High Punch	-10	-10	Cr(26~18)	Cr(26~18)
-	P P	(HM)	10(2)35	14	Mid Punch	-16	Cr(14~6)	Cr(14~6)	Cr(14~6)
Kenpo-Sho	P P P	(HM)H	24(2)24	34	High Punch	-4	KND	KND	KND
-	P ⇒ P	HH	14(3)20	17	High Punch	-4	Cr(39~29)	Cr(39~29)	Cr(39~29)
Shutsuran-Suiho	P ⇒ P P	HHH	24(4)23	23	High Punch	-4	Cr(35~25)	LNC	LNC
Ren-Dakai	P ⇒ P ⇒ P	HHM	28(3)19	32	Mid Punch	0	Cr(34~25)	Cr(34~25)	Cr(34~25)
Joho-Heichu	P ⇨ P P + K	HH-	43	-	-	-	-	-	-
-	⇐ P	M	19(3)20	22	Mid Punch	-8	Cr(39~29)	LNC	LNC
-	⇒ P K	MM	16(2)23	25	Mid Kick	-8	-3	Cr(26~18)	Cr(26~18)
Shinko-Hanko	⇐ P K P	MMM	21(5)22	24	Mid Punch	-11	BNC	BNC	BNC
Shinko-Tenho	⇒ P K ⇓ P	MML	23(3)22	15	Low Punch	-10	Cr(6~2)	Cr(26~18)	Cr(26~18)
Shinko-Kaishu	⇐ P K K	MMH	18(3)27	28	High Kick	-4	Cr(21~13)	Cr(21~13)	Cr(21~13)
Shinko-Renshu	⇐ P K ⇐ K	MMM	18(3)17	28	Mid Kick	-4	Cr(31~23)	Cr(31~23)	Cr(31~23)
-	⇓ P	L	18(3)14	12	Low Punch	0	2	Cr(14~10)	Cr(14~10)
-	K	H	14(3)31	24	High Kick	-13	LNC	LNC	LNC
-	⇐ K	M	18(2)26	28	Mid Kick	-8	Cr(28~19)	Cr(28~19)	Cr(28~19)
-	⇓ K	L	17(3)23	18	Low Kick	-11	-9	Cr(14~8)	Cr(14~8)
Tenshin-Tenho	⇓ K P	LM	20(3)29	20	Mid Punch	-11	Cr(19~11)	Cr(19~11)	Cr(19~11)
Tenshin-Rentai	⇓ K K	LL	18(2)24	18	Low Kick	-11	-4	Cr(20~13)	Cr(20~13)
Teppo-Tanyoku	P ⇒ K	M	17(2)32	35	Mid Punch	-3	Cr(37~25)	Cr(37~25)	Cr(37~25)
Haisei-Jiro-Tanzan	⇓ P + K	M	19(3)25	35	Mid Punch	-8	BNC	BNC	BNC

Heichu Stance

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
Daicho	P	H	17(3)23	22	High Punch	-4	Cr(35~25)	Cr(35~25)	Cr(35~25)
Kishitsu	⇓ P	L	16(3)22	12	Low Punch	-10	Cr(15~9)	Cr(26~18)	Cr(26~18)
Soyoshu	P + K	M	17(3)31	40	Mid Punch	GB(2)	CLP	CLP	CLP

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-8	Cr(23~15)	Cr(23~15)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	No	-
Cr(26~18)	Cr(26~18)	Cr(26~18)	Cr(31~22)	Cr(31~22)	Cr(31~22)	Cr(31~22)	No	-
-	-	-	Cr(21~13)	Cr(21~13)	-	-	No	-
-	-	-	-	-	-	-	-	-
-	-	-	LNC	LNC	-	-	No	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
KB	KB	Cr(14~6)	KB	KB	KB	Cr(14~6)	No	-
PB	PB	PB	PB	PB	PB	PB	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
-	-	-	Cr(20~12)	Cr(20~12)	-	-	Yes	-
-9	Cr(14~8)	Cr(14~8)	Cr(35~25)	Cr(35~25)	Cr(35~25)	Cr(35~25)	No	-
Cr(19~11)	Cr(19~11)	Cr(19~11)	Cr(10~4)	Cr(10~4)	Cr(10~4)	Cr(10~4)	No	-
-4	Cr(20~13)	Cr(20~13)	KND	KND	KND	KND	No	-
-	-	-	-	-	-	-	-	HEI

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(26~18)	Cr(26~18)	-	-	No	-
Cr(14~6)	Cr(5~1)	Cr(14~6)	Cr(5~1)	Cr(14~6)	Cr(5~1)	Cr(5~1)	No	-
-	-	-	KND	KND	-	-	No	-
-	-	-	LNC	LNC	-	-	No	-
-	-	-	LNC	LNC	-	-	No	-
Cr(34~25)	Cr(34~25)	Cr(34~25)	KND	KND	KND	KND	No	-
-	-	-	-	-	-	-	-	HEI
Cr(39~29)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(18~11)	Cr(26~18)	Cr(26~18)	Cr(31~22)	Cr(31~22)	Cr(31~22)	Cr(26~18)	No	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
Cr(6~2)	Cr(26~18)	Cr(26~18)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
-	-	-	Cr(21~13)	Cr(21~13)	-	-	Yes	-
Cr(31~23)	Cr(31~23)	Cr(31~23)	Cr(36~27)	Cr(36~27)	Cr(36~27)	Cr(36~27)	No	-
2	Cr(14~10)	Cr(14~10)	Cr(14~10)	Cr(14~10)	Cr(14~10)	Cr(14~10)	No	-
-	-	-	LNC	LNC	-	-	No	-
Cr(28~19)	Cr(28~19)	Cr(28~19)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	No	-
-9	Cr(14~8)	Cr(14~8)	Cr(35~25)	Cr(35~25)	Cr(35~25)	Cr(35~25)	No	-
Cr(19~11)	Cr(19~11)	Cr(19~11)	Cr(10~4)	Cr(10~4)	Cr(10~4)	Cr(10~4)	No	-
-4	Cr(20~13)	Cr(20~13)	KND	KND	KND	KND	No	-
Cr(37~25)	Cr(37~25)	Cr(37~25)	Cr(22~13)	Cr(22~13)	Cr(22~13)	Cr(22~13)	No	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(25~17)	Cr(25~17)	-	-	No	-
Cr(15~9)	Cr(26~18)	Cr(26~18)	Cr(6~2)	Cr(6~2)	Cr(6~2)	Cr(6~2)	No	-
CLP	CLP	CLP	Cr(8~2)	Cr(8~2)	Cr(8~2)	Cr(8~2)	No	-

Throws

Name	Notation	Height	Execution	Damage	Advantage on Hit
Kyoko	T	H	5(2)23	40	-
Takuso-Shiki	→ T	H	7(2)24	45	-
Sokuheki-Tenga	← T (Facing the wall)	Wall	7(2)24	55	-
Suiso-Bogetsu	→ → T	H	10(2)25	52	-
Bantei	← T	H	10(2)25	25	8
Sekiheki-Osen	← T (Back to the wall)	Wall	10(2)25	20 40	-
Shinso-Kaimon	↓ T	H	12(2)26	30	0
-	→ T (Combo Throw 1)	Combo Throw	-	15	-
-	← → T (Combo Throw 2)	Combo Throw	-	20	-
Heichu	↙ T	H	9(4)25	-	15
Heichu	↙ T (To opponent's back)	H	9(4)25	-	15
-	P P T	H	16(4)25	-	15
-	P ↓ K T	H	8(4)31	-	15
-	→ P K T	H	8(4)31	-	15
-	↓ K T	H	8(4)31	-	15
-	→ P T (Back-Turned)	H	6(4)37	-	15
-	↘ P P T	H	19(4)25	-	15
-	↘ ↘ P T	H	16(4)25	-	15
-	→ → P ↓ K T	H	15(4)25	-	15
-	↙ P T (To opponent's back)	H	24(3)28	-	15
-	↘ P T (To opponent's back)	H		-	15
-	↓ P T	H	24(3)28	30	5
-	↓ P T	H	24(3)28	30	5
Chubesshi	T (To opponent's back)	H	5(2)23	55	-
Hao-Hanto	→ T (To crouching opponent)	L	5(2)22	50	-
Moko-Hazan	↙ T (To crouching opponent)	L	7(2)20	20	20
Katai-Ansho	↓ T (To crouching opponent's back)	L	5(2)22	60	-

Tag Throws

Name	Notation	Partner	Height/Type	Execution	Damage
-	T	Hitomi	H	5(2)23	70
-	T	La Mariposa/Lisa Hamilton	H	5(2)23	20+50
-	T	Eliot	H	5(2)23	20+20+30
-	T	Ayane	H	5(2)23	20+50
-	T	Hayate	H	5(2)23	25+5+10+20+10
-	T	Akira	H	5(2)23	20+20+30
-	T	Helena Douglas	H	5(2)23	30+10+10+20
-	T	Other	H	Varies Per Partner	55

Wake-Up Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While on the ground, K	M	35(4)18	20	Mid Kick	-6	Cr(21~14)	Cr(28~20)	Cr(28~20)
-	While on the ground, ↓ K	L	34(4)18	20	Low Kick	-10	Cr(23~16)	Cr(26~19)	Cr(26~19)
-	While on the ground, P → K	M	26(3)22	30	Mid Punch	-8	KND	LNC	LNC

Side Step Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	Sidestep P	M	34(2)24	28	Mid Punch	-10	Cr(36~26)	Cr(36~26)	Cr(36~26)
-	Sidestep K	L	28(2)24	18	Low Kick	-11	-9	Cr(14~8)	Cr(14~8)

Partition Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While Jumping, P	M	40(5)11	15	Jumping Mid Punch	GB	Cr(35~27)	Cr(35~27)	Cr(35~27)
-	While Jumping, K	M	37(8)21	30	Jumping Mid Kick	GB	KB	KB	KB
-	While Landing, P	M	52(3)18	24	Mid Punch	-4	Cr(30~22)	Cr(30~22)	Cr(30~22)
-	While Landing, K	L	55(2)24	18	Low Kick	-11	-9	Cr(14~8)	Cr(14~8)
-	While Landing, K P	LM	20(3)29	20	Mid Punch	-11	Cr(19~11)	Cr(19~11)	Cr(19~11)
-	While Landing, K K	LL	20(2)24	18	Low Kick	-11	-4	Cr(20~13)	Cr(20~13)
-	While Jumping, T	H	33(2)29	45	-	-	-	-	-
-	While Landing, T	H	44(2)24	-	-	-	-	-	-

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Holds

Name	Notation	Height/Type	Execution	Damage
Choyo-Shu	⇨ + K	H/P	0(18)12	20+26
Kokkotei	⇖ + K	H/K	0(18)12	20+20
Gaimen-Chu	⇦ + K	M/P	0(18)12	46
Ryotenchi	⇨ + K	M/K	0(18)12	46
Tepposo	⇙ + K	L/P	0(18)12	46
Sohaku-Shu	⇙ + K	L/K	0(18)12	46
Ho-O-Chu	⇦ + K	Jumping P	0(18)12	36+26
Unhei-Sui	⇨ + K	Jumping K	0(18)12	43

Down Attacks

Name	Notation	Height/Type	Execution	Damage
Joho-Kishitsu	⇩ + P	Grounded	22(2)32	12
Shoho-Sui	⇧ + P + K	Grounded	34(11)59/49	18

Special Moves

Name	Notation	Height	Execution	Attack Type	Damage
Taunt: Hohoemi-Kaeshi	⇦ ⇨ ⇦ K + P + K		65	-	
Taunt: Suso-Harai	⇨ ⇦ ⇦ K + P + K		87	-	
Taunt: I'm sorry	⇘ K + P + K		109	-	

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	Cr(21~14)	Cr(28~20)	Cr(28~20)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Yes	-
	Cr(23~16)	Cr(26~19)	Cr(26~19)	KND	KND	KND	KND	Yes	-
	KND	LNC	LNC	LNC	LNC	LNC	LNC	No	-

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	Cr(36~26)	Cr(36~26)	Cr(36~26)	LNC	LNC	LNC	LNC	No	-
	-9	Cr(14~8)	Cr(14~8)	Cr(35~25)	Cr(35~25)	Cr(35~25)	Cr(35~25)	No	-

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	Cr(35~27)	Cr(35~27)	Cr(35~27)	Cr(35~27)	Cr(35~27)	Cr(35~27)	Cr(35~27)	-	-
	KB	KB	KB	KB	KB	KB	KB	-	-
	Cr(30~22)	Cr(30~22)	Cr(30~22)	Cr(35~26)	Cr(35~26)	Cr(35~26)	Cr(35~26)	-	-
	-9	Cr(14~8)	Cr(14~8)	Cr(35~25)	Cr(35~25)	Cr(35~25)	Cr(35~25)	-	-
	Cr(19~11)	Cr(19~11)	Cr(19~11)	Cr(10~4)	Cr(10~4)	Cr(10~4)	Cr(10~4)	-	-
	-4	Cr(20~13)	Cr(20~13)	KND	KND	KND	KND	-	-
	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-

LEIFANG

Bio

COUNTRY
China

GENDER
Female

BIRTH DATE
April 23

AGE
21

BLOOD TYPE
B

HEIGHT/WEIGHT
163 cm/50 kg

BODY SIZE
B87 W55 H86 cm

FIGHTING STYLE
T'ai Chi Quan

OCCUPATION
Student

FAVORITE FOOD
Almond Tofu

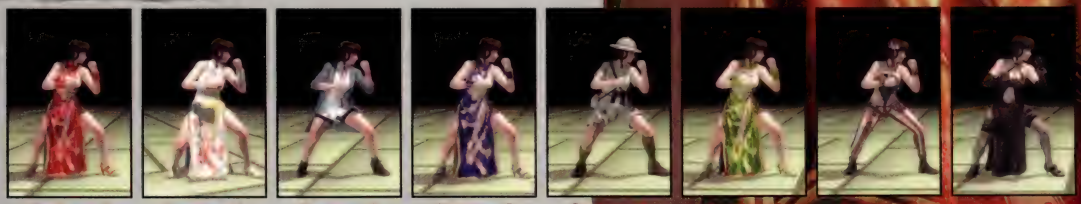
HOBBIES
Aromatherapy

A female master of T'ai Chi Quan. Raised in a wealthy family, Leifang is quite stubborn and trains to defeat Jann Lee, who once saved her from harm.

Rating

Leifang is a character that requires a player to have great insight into the opponent. She specializes in advanced holds, sabaki attacks, and parries. None of these are effective if you can't anticipate the opponent's next attack. However, if you can connect these defensive techniques, she can constantly keep an opponent in fear of attacking. All of these techniques allow Leifang to follow with guaranteed damage. In addition, she has more safe attacks than most of the other characters in *Dead or Alive 5*, and just enough frame advantage to make things interesting, which makes it difficult to punish or even start an effective offense against a smart Leifang player.

Costumes



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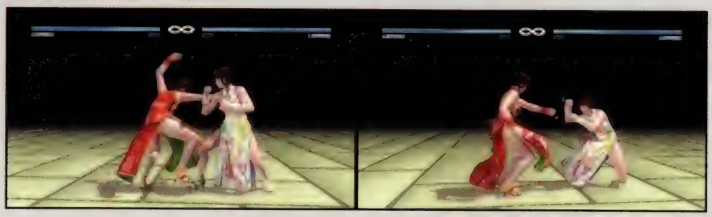
PRIME ATTACKS

Critical Burst



The in-game frame data for Leifang's Critical Burst is a little misleading. The beginning of the attack is a sabaki that with proper timing parries all high attacks. The in-game frame data displays information on the sabaki portion of the attack just before switching to frame data for the attack itself. This may lead some to believe her Critical Burst executes in 10 frames, when in actuality it executes in 20 frames. It stuns on normal hit and leaves Leifang at -7 if it's blocked. Because it has a sabaki at the beginning of the animation, this Critical Burst can be effective at any point in a match, and not just when Leifang is about to cross the maximum stun threshold. Use it when you anticipate an opponent is about to use a high attack.

Safe

One of Leifang's many safe combo strings is P P P. Any attack that ends in the punch at the end of P P P is safe. The combo string executes in 10 frames, with the first attack leaving Leifang at -5 when blocked, the second at -9, and the third at -4. The last hit stuns on counter hit and Leifang can mix-up an opponent with P P ⇨ P K (to track an opponent's side step), P P K, P P ⇩ K (to go low), P P ⇦ P P (which is safe when blocked at -7), or P P K K (which also tracks and ends with a high attack that's -5 when blocked). In addition, she can transition into the Unshu parry stance by pressing ⇦ at the end of this combo string. This is one of the best ways to transition into Unshu because most opponents want to attack when the opposing character is at -4. Unshu parries all high and mid punch attacks, so if you anticipate an opponent will follow with a high or mid punch, transition into Unshu to parry it.

Leifang's ⇦ P P executes in 12 frames, with the first attack leaving her at -12 on block, and the second leaving her at -7. If the first attack connects, Leifang is left at -8, but the second attack causes a knock down. On counter hit, the first attack stuns. This combo string can be mixed up with ⇨ P K P. The second hit launches on counter hit, but both the second and third hits are unsafe if blocked (-14 and -15, respectively).

There are a few unholdable stuns in Leifang's arsenal, but ⇨ ⇨ P is one of the best. It executes in 16 frames, tracks, and leaves her safe at -5 if it's blocked. It's a high attack, but that's about the only negative aspect about this attack. On normal hit, it causes a stun that can be held out of, but if it connects as a counter hit it causes an unholdable Faint stun. Follow the stun with P + K or ⇩ K K to juggle for additional damage. If all of this weren't enough, Leifang can transition into the Unshu parry stance after the attack by pressing ⇦.

↘ P ← P P

Leifang's ↘ P ← P P combo string is not only safe, it also leads to an unholdable stun. The first attack executes in 14 frames and leaves Leifang at -13 if it's blocked. The second attack is -15 when blocked, but the third attack is relatively safe at -7 (fuzzy guard and buffer a throw escape to avoid punishment from non-grappler characters). If the second attack hits, it results in an unholdable Sit-Down stun that gives Leifang +14 frame advantage. Use this advantage to connect a guaranteed → P to stun the opponent. The last attack of this combo string knocks the opponent down and is also guaranteed if the second attack hits. At the end of the combo string, Leifang has the option to transition into the Unshu stance, but it's a little risky in this situation—if the opponent blocks the last hit, he or she can hit Leifang with a neutral throw. If the throw connects as hi counter because Leifang transitions into the parry stance, it cannot be escaped.

Frame Advantage

← P P P

The first attack of Leifang's ← P P P combo string executes in 18 frames and tech crouches under highs (although not very early in the animation). If you stop after the first attack, Leifang is left in her back-turned stance. When blocked, the first attack leaves Leifang at -4, the second at -7, and the third at -5. However, the third and final attack can be charged for up to 13 frames. At a full charge it gives Leifang +11 frame advantage if it's blocked. The charge isn't particularly lengthy, but don't use it often or else an opponent will likely hold it. If the first attack in the combo connects, it stuns on normal hit. The second only stuns on counter hit, and the third attack knocks down on normal hit.

→ H + K

Leifang's → H + K is a very good attack. It executes in 28 frames, and although that's a little slow, it tech jumps over low attacks late in the animation and gives Leifang +5 frame advantage if it's blocked. If it hits, the opponent bounces off the ground, allowing Leifang to follow with ↘ K P + K on normal hit and a full juggle on counter hit. The attack also covers good range and can be done as the second hit in the + K K combo string. It's a good attack to use from a slight distance, but an opponent can hold it on-reaction if he or she anticipates it's coming, so don't abuse it too much, especially the ↑ K K version.

↙ P + K

Leifang's ↙ P + K is her traditional guard break attack. With the shortest possible charge it executes in 28 frames, with a maximum charge of 58 frames. However, no matter how long you charge, the attack always gives Leifang +8 frame advantage if it's blocked. When it hits, the opponent is knocked back or into a wall if one is close enough. At 28 frames this is not a fast attack, but when used sporadically it can be effective. If an opponent is playing defensively, use this attack once or twice in a match to shift the momentum back in Leifang's favor and allow her to begin pressuring the opponent.

BT ← P + K

When Leifang's back is to an opponent she has quite a few options. One of these options is the BT P + K guard break. It executes in 25 frames with the shortest charge, leaves Leifang at -5 on block, and causes an unholdable Sit-Down stun if it hits. The Sit-Down stun gives Leifang +20 frame advantage, which means she can connect any attack that executes in 18 frames or faster. If the guard break is charged to full (45 frames), it gives Leifang +9 frame advantage. With such a lengthy charge time, it's not recommended to use the full charge despite the frame advantage.

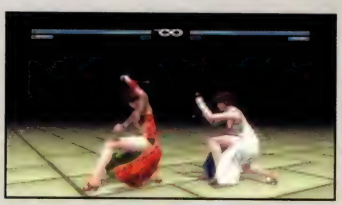
Crush

↙ P

Leifang's ↙ P tech crouches under high attacks instantly, executes in 17 frames, leaves her at -10 on normal hit or -11 on block, and stuns on counter hit. It has a follow-up attack (↙ P P) that is 0 on hit and -11 on block, but causes a stun on counter hit. This combo string should be used primarily to tech crouch under high attacks and stun the opponent in the process. However, if it's blocked, use the threat of the second attack to prevent an opponent from punishing Leifang. If you're feeling risky, delay the second attack just long enough for the opponent to think it's okay to attack, then hit him or her with a counter hit for a stun. It's possible to transition into Unshu after the second attack, but it's not recommended unless the attack connects as a counter hit. Wait to confirm this, then transition into the stance and use an attack or the offensive hold. With the slight delay before the stance transition, it gives the opponent just enough time to escape the stun before the offensive hold connects.

← → P

The main benefit of ← → P is that it tech crouches under high attacks instantly and executes very fast at 13 frames. If it hits, the opponent is knocked back or into a wall if one is close by, but on block Leifang is left at -12. It can be used as a whiff punisher, but the range isn't very good. If an opponent whiffs at relatively close range, or you duck under a throw, this is a great whiff punisher. Otherwise, use it strictly to tech crouch under high attacks.



↘ P + K

Leifang's ↘ P + K is another attack that tech crouches under high attacks instantly, but should only be used for this purpose or during a stun. If it connects, it launches an opponent on normal hit and puts Leifang in a back-turned stance. However, if it's blocked, she's at -15 with her back turned, which is not a good position to be in.

Whiff Punishment

H + K

Leifang's H + K has extremely deceptive range. She takes a full step forward when executing this attack, which gives it far more range than most would think. It executes in 23 frames, making it a little slow but still useful in the heat of combat. If it's blocked, Leifang is safe at -5, and if it connects as a counter hit, it bounces the opponent off the ground for a juggle.

⇨ ⇨ P

There aren't many good whiff punishing attacks in Leifang's arsenal. However, ⇦ ⇨ P not only has decent range, it executes quickly in 14 frames and is relatively safe on block (-7). Against grappler characters, this is an unsafe attack, but against the rest of the cast, buffer a throw escape and use fuzzy guard to avoid punishment. If the attack connects it knocks the opponent down.

STRATEGIES

Offensive

Leifang's offense is basically just an extension of her defense. She's relatively safe and has a few unholdable stuns, but for the most part her offensive strategy is to bait an opponent into attacking so she can use a sabaki, the Unshu parry stance, her normal parries, or her advanced holds.

When not trying to bait the opponent, Leifang has a basic choice on offense: use linear attacks that are safe or use unsafe attacks that track. Once again, she has to be able to read the opponent well to succeed. Many of Leifang's combo strings can end with a safe attack or with multiple kick attacks that are unsafe by track. For example, ↘ P ⇦ P P is safe if blocked (-7), leads into an unholdable Sit-Down stun, and can transition into the Unshu parry stance. However, it's very linear which makes it easy for an opponent to side step and punish Leifang.

If you anticipate the opponent will try to side step, use ↘ P K K. The last two kicks track a sidestepping opponent, but they leave Leifang at -14 and -12, respectively. It's possible to stop after the second kick and free-cancel to potentially avoid being punished, but then Leifang loses her offensive momentum. It's a gamble that requires the Leifang player to have a strong knowledge of the opponent and how he or she will react in any given situation.

Aside from having to anticipate an opponent's every move, Leifang can make things difficult on most opponents. She has a number of attacks and combo strings that lead into unholdable Sit-Down and Faint stuns. If ⇨ ⇦ P hits as a counter hit or during a stun, it leads to a Faint stun. If ↘ P ⇦ P, ↓ P + K, or BT ⇦ P + K hit, the opponent is put in a Sit-Down stun. All of these options become even better when an opponent is stunned and forced to take the hit or attempt to hold. After a Faint stun, launch with P + K or ↗ K K, and after a Sit-Down stun, use ⇨ P to stun the opponent. Unfortunately, if the opposing player is good at using Slow Escape, only BT ⇦ P + K guarantees a launcher that's 18 frames or faster (↗ K K, P + K, etc.) and even then the distance between Leifang and the opponent can be an issue.

UNSHU CANCELS

P P P ⇦
P P ⇨ P ⇦
↗ P ⇦
↖ P ⇦
⇦ P ⇦
↘ P ⇦ P P ⇦
↙ P ⇦
⇨ ⇦ P ⇦
↙ K P ⇦
⇦ P + K
↓ P + K P ⇦
Unshu P ⇦

SABAKI ATTACKS

⇦ ⇦ P **(mid attacks)**
↗ P **(high attacks)**
⇨ P + K **(mid attacks)**

Rounding out Leifang's offense is her Unshu stance and combo transitions. She can enter the Unshu stance after quite a few combo strings by pressing ⇦. The stance parries all high and mid punch attacks. If an opponent knows this, it's likely he or she will focus on low attacks, or high or mid kicks. This is where Leifang's parries and advanced holds come into play to punish an opponent for trying to get around the Unshu stance.

From Unshu, Leifang can attack with P, P + K, ↓ K, or 7. If she attacks with P, she can cancel right back into the stance again and the attack is safe at -4. If she uses P + K it stuns on normal hit, but leaves her at -8 if it's blocked. Use ↓ K to mix-up a low attack during Unshu, and 7 for an offensive hold that gives her +20 frame advantage for a launcher of your choice (P + K, ↗ K K, ↘ P + K, etc.) or ⇨ ⇦ P for the Faint stun, then a launcher.

All of the Unshu attacks can only be used early in the animation of the parry. After this point, Leifang is free to attack however she pleases. The amount of advantage given by a successful parry is determined by when the parry connects with an opponent's attack. The later in the parry animation the opponent's attack connects, the more advantage Leifang gets.

Defensive

When Leifang is playing defensively, it's very difficult for an opponent to attack. Between her parries, advanced holds, Unshu stance, and tech crouching and jumping attacks, she can stop an opponent's every move if she anticipates correctly. She has a high parry (hold P), which takes care of all high attacks, and a mid parry (hold K), which covers all mid attacks. Both parries give Leifang +16 frame advantage, which is enough to launch with ↗ K K before an opponent can react.

Her mid kick hold gives her +15 frame advantage and leaves the opponent in a back-turned position. This allows her to follow with a wide variety of attacks that cannot be blocked or held, including → P K, P + K, ↗ K K, or ↘ P + K. She also has advanced holds that generally inflict significantly more damage than normal holds, but are limited to a single type of attack at each height. For example, the advanced high punch hold only holds high punches. If the opponent attacks with anything else, Leifang will be hit.

Leifang's advanced mid kick hold (← → hold K) is almost identical to her normal mid kick hold. Both give Leifang +15 frame advantage with guaranteed follow-up attacks, but the advanced version inflicts damage while the normal hold does not. In this situation, since the mid level of attacks is already divided into punches and kicks, there's no reason to ever use the normal mid kick hold instead of the advanced version.

Wall

While some of Leifang's attacks slam an opponent into the wall at inconvenient times, the main difference between fighting in open space and fighting when an opponent's back is to the wall is that most of her launching attacks result in a wall hit. You can avoid this by using ↗ K K to launch an opponent, or simply adjust your combo to take into account a wall hit instead of a normal launch. When Leifang's back is to the wall, an opponent has to be cautious because of her ← T wall throw that leads to a guaranteed launch.

Throws

Leifang is about as close to a grappler class as you can get without having a 4-frame neutral throw and 6-frame command throw. She has a number of offensive holds that go through an opponent's attack, and is even deadly with her back to the wall due to her wall throw. Use ← T when Leifang's back is to the wall to change positions and give her +18 frame advantage facing the wall. Launch with ↗ K K or ← P to get a normal juggle instead of slamming the opponent into the wall. It's also possible to use ← ← P for a back-turned Faint stun, then launch with ↗ K K.

Her offensive holds are extensive, including ↘ T, → → T, ↗ T, and her throw from Unshu stance. Her ↗ T offensive hold is a combo throw (↗ T ◦ ↓ T ◦ → → T or ↗ T ◦ ← T ◦ ↓ ← → T) that inflicts significant damage if not escaped. The ↗ T ◦ ← T ◦ ← ← T version, Leifang's neutral combo throw (T ◦ T), ← ← T, ↘ T, and her ← T throw all switch sides with the opponent.

COMBOS

	STUN OPPONENT
EXTEND	P, K, ↘ K, ↑ P, → P, ← P
UNHOLDABLE	↓ P + K, ↘ P ← P, → ← P, BT P + K
CRITICAL BURST	↗ P
LAUNCHER	→ K, ↘ K, P + K, ↗ K K, ↘ P + K, H + K, ← H + K
JUGGLE	P P K H + K P ↓ P P + K ↘ K P + K BT ↓ P P P BT ↓ P P ↓ K

THROW COMBOS

THROW	With back to wall, ← T ◦ → ← P ◦ ↗ K K ◦ P ↓ P P + K

FRAME DATA AND MOVE LIST

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	10(2)13	10	High Punch	-5	-4	3	Cr(36~28)
-	P (Back-Turned)	H	10(2)19	12	High Punch	-6	-6	-6	Cr(30~22)
-	3 P	M	24(4)21	29	Mid Punch	-8	Cr(26~18)	Cr(26~18)	Cr(26~18)
-	4 P 6	H+M/P Parry	10(24)17	-	-	-	-	-	-
-	P P	HH	9(2)18	10	High Punch	-9	-7	-3	Cr(31~23)
Renkan-Tanben	P P P	HHH	18(3)25	15	High Punch	-4	-1	Cr(23~15)	Cr(23~15)
Renkan-Tanben - Unshu	P P P 6	H+M/P Parry	9(24)17	-	-	-	-	-	-
-	P P 3 P	HHM	14(3)27	20	Mid Punch	-12	-12	Cr(20~12)	Cr(20~12)
Gyokujo-Sensa - Unshu	P P 3 P 6	H+M/P Parry	10(24)17	-	-	-	-	-	-
Renkan-Soan	P P 3 P P	HHMM	15(3)23	24	Mid Punch	-3	KND	KB	KB
Renkan-Kinkei-Dokuritsu	P P 3 P K	HHM(H+M)	15(2)29	10	High Punch	-14	Cr(11~5)	LNC	LNC
Renkan-Kinkei-Dokuritsu	P P 3 P K (First Hit)	HHM(H+M)	15(2)29	10	High Punch	-14	Cr(11~5)	LNC	LNC
Renkan-Hoto-Shu	P P 1 P	HHM	19(2)24	12	Mid Punch	-9	Cr(36~26)	Cr(36~26)	Cr(36~26)
-	P P K	HHH	14(2)29	22	High Kick	-14	Cr(-3~-7)	Cr(20~12)	Cr(20~12)
Renkan-Renshu-Kyaku	P P K K	HHHH	22(3)31	24	High Kick	-5	KB	KB	KB
Kotanma, Renkan-Senkyu-Tai	P P K 1 K	HHHM	24(2)20	20	Mid Kick	-8	Cr(9~5)	LNC	LNC
Renkan-Shinkyaku-Gashu	P P K N 3 K	HHHM	28(3)27	25	Mid Kick	-5	BNC	BNC	BNC
Renkan-Tessa	P P 1 K	HHL	20(4)33	25	Low Kick	-19	Cr(14~6)	Cr(14~6)	Cr(14~6)
-	P 1 P	HM	11(3)21	20	Mid Punch	-8	-7	Cr(27~19)	Cr(27~19)
Seiryu-Soan	P 1 P P	HMM	20(3)23	26	Mid Punch	-7	KND	KB	KB
Seiryu-Tekko-Kyaku	P 1 P 1 K	HML	19(4)33	22	Low Kick	-19	Cr(14~6)	Cr(14~6)	Cr(14~6)
Seiryu-Haisetsu-Ko	P 1 P P 3 K	HMM	24(3)29	24	Jumping Mid Punch	-15	LNC	LNC	LNC
-	P K	HH	14(3)30	30	High Kick	-14	Cr(3~-2)	Cr(13~6)	Cr(13~6)
-	P K K	HHM	18(2)20	20	Mid Kick	-12	Cr(14~9)	Cr(29~21)	Cr(29~21)
Tanben, Senkyu-Ren-Tai	P K K 1 K	HHML	25(3)18	15	Low Kick	-10	Cr(19~13)	Cr(25~18)	KND
-	3 P	M	12(3)21	17	Mid Punch	-12	-8	Cr(26~18)	Cr(26~18)
Chu-Soan	3 P P	MM	15(3)23	24	Mid Punch	-7	KND	KB	KB
-	3 P K	MH(H+M)	14(2)29	10	High Punch	-14	Cr(11~5)	LNC	LNC
-	-	-	15	Mid Kick			LNC	LNC	Cr(11~5)
Choshitsu-Hoshin-Geki	3 P K 3 P	M(H+M)M	25(2)24	20	Mid Punch	-15	KND	KND	KND
Chugeki - Unshu	3 P 6	H+M/P Parry	10(24)17	-	-	-	-	-	-
-	3 3 P	M	14(3)23	26	Mid Punch	-7	KND	KB	KB
-	2 P	H	16(3)20	25	High Punch	-5	Cr(38~28)	CLP	CLP
-	2 P 6	H+M/P Parry	9(24)17	-	-	-	-	-	-
-	3 P	H	18(3)25	22	High Punch	-4	Cr(34~24)	Cr(34~24)	Cr(34~24)
-	6 P P	HM	15(3)26	17	Mid Punch	-8	-4	Cr(22~14)	Cr(22~14)
Juto-Ryoan	3 P P P	HMM	28~41(3)40	25~45	Mid Punch	-5	KND	KND	KND
Juto-Ryoan	3 P P P	HMM	41(3)40	45	Mid Punch	GB(11)	KND	KB	KB
-	1 P	M	13(4)38	40	Mid Punch	-12	KB	KB	KB
Enshu-Sui	1 1 P (Sabaki H/M Attacks)	H	4(10)9(2)25	26	High Punch	-7	Cr(24~16)	CLP	CLP
Senchu-Geki	1 P	H	17(3)18	18	High Punch	-5	Cr(40~30)	Cr(40~30)	Cr(40~30)
-	2 P	M	17(2)25	22	Mid Punch	-15	-14	Cr(24~16)	Cr(24~16)
Hoto-Suisan - Unshu	2 P 6	H+M/P Parry	9(24)17	-	-	-	-	-	-
Hoto-Suisan, Zensho	2 P P	MM	12(4)27	25	Mid Punch	-9	Cr(20~12)	Cr(20~12)	Cr(20~12)
-	1 P	L	15(2)21	5	Low Punch	-4	0	Cr(8~4)	Cr(8~4)
-	2 P	M	14(2)21	16	Mid Punch	-13	-10	Cr(39~29)	Cr(39~29)
-	2 P P	MH	13(2)18	10	High Punch	-9	-7	-3	Cr(31~23)
-	2 P P P	MHH	19(3)25	15	High Punch	-4	-1	Cr(23~15)	Cr(23~15)
-	2 P P P 6	H+M/P Parry	9(24)17	-	-	-	-	-	-
-	2 P P 3 P	MHM	14(3)27	20	Mid Punch	-12	-12	Cr(20~12)	Cr(20~12)
-	2 P P 3 P 6	H+M/P Parry	10(24)17	-	-	-	-	-	-
-	2 P P 3 P P	MHMM	15(3)23	24	Mid Punch	-3	KND	KB	KB
-	2 P P 3 P K	MHM(H+M)	15(2)29	10	High Punch	-14	Cr(11~5)	LNC	LNC
Renkan-Kinkei-Dokuritsu	P P 3 P K (Second Hit)	HHM(H+M)	15(2)29	15	Mid Kick	-14	Cr(11~5)	LNC	LNC
-	2 P P 3 P	MHM	19(2)24	12	Mid Punch	-9	Cr(36~26)	Cr(36~26)	Cr(36~26)
-	2 P P K	MHH	14(2)29	22	High Kick	-14	Cr(-3~-7)	Cr(20~12)	Cr(20~12)
-	2 P P K K	MHHH	22(3)31	24	High Kick	-5	KB	KB	KB
Ranzatsui, Senkyu-Ren-Tai	2 P P K 1 K	MHHM	24(2)20	20	Mid Kick	-8	Cr(9~5)	LNC	LNC
-	2 P P K N 3 K	MHHM	28(3)27	25	Mid Kick	-5	BNC	BNC	BNC
-	2 P P 3 K	MHL	20(4)33	25	Low Kick	-19	Cr(14~6)	Cr(14~6)	Cr(14~6)
-	2 P 1 P	MM	15(3)21	20	Mid Punch	-8	-7	Cr(27~19)	Cr(27~19)
Ranzatsui, Sentsuhi	2 P 1 P P	MMM	20(3)23	26	Mid Punch	-7	KND	KB	KB
-	2 P 3 P 1 K	MML	19(4)33	22	Low Kick	-19	Cr(14~6)	Cr(14~6)	Cr(14~6)
-	2 P 3 P P 3 K	MMM	24(3)29	24	Jumping Mid Punch	-15	LNC	LNC	LNC
-	1 P 3 P	MM	20(2)27	25	Mid Punch	-15	Cr(22~14)	Cr(22~14)	Cr(22~14)
-	2 P 3 P P	M(MM)	21(2)24	22	Mid Punch	-7	KND	KND	KND
Hoto-Suisan - Unshu	2 P 3 P P 6	H+M/P Parry	9(24)17	-	-	-	-	-	-
-	2 P K	MH	18(3)30	30	High Kick	-14	Cr(3~-2)	Cr(13~6)	Cr(13~6)
-	2 P K K	MHM	18(2)20	20	Mid Kick	-12	Cr(14~9)	Cr(29~21)	Cr(29~21)
Ranzatsui, Senkyu-Ren-Tai	2 P K K 1 K	MHML	25(3)18	15	Low Kick	-10	Cr(19~13)	Cr(25~18)	KND
Ranzatsui, Tessa	2 P 1 K	ML	24(4)33	25	Low Kick	-19	Cr(14~6)	Cr(14~6)	Cr(14~6)
Hoto-Shu	4 P	M	19(2)24	22	Mid Punch	-9	Cr(36~26)	LNC	LNC
-	4 4 P	L	22(2)26	20	Low Punch	-15	-14	Cr(23~15)	Cr(23~15)
-	4 4 P K	LM	15(3)30	18	Mid Kick	-12	Cr(29~19)	LNC	LNC
-	4 4 P K K	L(MH)	10(3)25	20	Jumping High Kick	-16	Cr(34~24)	LNC	LNC
Gekichi-Sanren-Kyaku	4 4 P K K K	L(MH)H	14(3)30	20	Jumping High Kick	-13	Cr(29~19)	LNC	LNC
Gekichi-Haisetsu-Ko	4 4 P P 1 K	LM	23(2)30	24	Jumping Mid Punch	-15	LNC	LNC	LNC
-	4 P	M	17(3)26	18	Mid Punch	-11	-10	Cr(21~13)	Cr(21~13)

Unholdable, Semi-Safe, Unsafe, Safe

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Tracking	Stance Transition
-	-	-	Cr(11~8)	Cr(11~8)	-	-	No	-
-	-	-	Cr(5~2)	Cr(5~2)	-	-	No	-
Cr(26~18)	Cr(26~18)	CLP	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
-	-	-	-	-	-	-	No	-
-	-	-	Cr(6~3)	Cr(6~3)	-	-	No	-
-	-	-	Cr(23~15)	Cr(23~15)	-	-	No	-
-	-	-	-	-	-	-	No	-
Cr(13~6)	Cr(20~12)	Cr(20~12)	Cr(12~6)	Cr(12~6)	Cr(12~6)	Cr(12~6)	Yes	-
-	-	-	-	-	-	-	No	-
KND	KB	KB	KB	KB	KB	KB	No	-
-	-	-	LNC	LNC	-	-	No	-
-	-	-	LNC	LNC	-	-	No	-
Cr(36~26)	Cr(36~26)	Cr(36~26)	LNC	LNC	LNC	LNC	No	-
-	-	-	Cr(20~12)	Cr(20~12)	-	-	No	-
-	-	-	KB	KB	-	-	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	Yes	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
Cr(14~6)	Cr(14~6)	Cr(14~6)	KND	KND	KND	KND	No	-
Cr(19~12)	Cr(27~19)	Cr(27~19)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	No	-
KND	KB	KB	KB	KB	KB	KB	No	-
Cr(14~6)	Cr(14~6)	Cr(14~6)	KND	KND	KND	KND	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	BT
-	-	-	Cr(28~18)	Cr(28~18)	-	-	Yes	-
Cr(14~9)	Cr(29~21)	Cr(29~21)	CLP	CLP	CLP	CLP	Yes	-
Cr(19~13)	Cr(25~18)	KND	KND	KND	KND	KND	Yes	-
Cr(19~12)	Cr(26~18)	Cr(26~18)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	No	-
KND	KB	KB	KB	KB	KB	KB	No	-
-	-	-	LNC	LNC	-	-	No	-
LNC	LNC	LNC	LNC	LNC	LNC	No	-	-
KND	KND	KND	KND	KND	KND	KND	No	-
-	-	-	-	-	-	-	No	-
KND	KB	KB	KB	KB	KB	KB	No	-
-	-	-	CLP	CLP	-	-	Yes	-
-	-	-	-	-	-	-	No	-
-	-	-	LNC	LNC	-	-	No	BT
Cr(22~14)	Cr(22~14)	Cr(22~14)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
KND	KB	KB	KB	KB	KB	KB	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
-	-	-	Cr(24~16)	Cr(24~16)	-	-	No	-
-	-	-	LNC	LNC	-	-	Yes	-
Cr(16~9)	Cr(24~16)	Cr(24~16)	Cr(24~16)	Cr(24~16)	Cr(24~16)	Cr(24~16)	No	-
-	-	-	-	-	-	-	No	-
Cr(20~12)	Cr(20~12)	Cr(20~12)	Cr(20~12)	Cr(20~12)	Cr(20~12)	Cr(20~12)	No	-
0	Cr(8~4)	Cr(8~4)	Cr(8~4)	Cr(8~4)	Cr(8~4)	Cr(8~4)	No	-
Cr(39~29)	Cr(39~29)	Cr(39~29)	Cr(33~24)	Cr(33~24)	Cr(33~24)	Cr(33~24)	No	-
-	-	-	Cr(6~3)	Cr(6~3)	-	-	No	-
-	-	-	Cr(23~15)	Cr(23~15)	-	-	No	-
-	-	-	-	-	-	-	No	-
Cr(13~6)	Cr(20~12)	Cr(20~12)	Cr(12~6)	Cr(12~6)	Cr(12~6)	Cr(12~6)	Yes	-
-	-	-	-	-	-	-	No	-
KND	KB	KB	KB	KB	KB	KB	No	-
-	-	-	LNC	LNC	-	-	No	-
Cr(11~5)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(36~26)	Cr(36~26)	Cr(36~26)	LNC	LNC	LNC	LNC	No	-
-	-	-	Cr(20~12)	Cr(20~12)	-	-	No	-
-	-	-	KB	KB	-	-	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	Yes	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
Cr(14~6)	Cr(14~6)	Cr(14~6)	KND	KND	KND	KND	No	-
Cr(19~12)	Cr(27~19)	Cr(27~19)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	No	-
KND	KB	KB	KB	KB	KB	KB	No	-
Cr(14~6)	Cr(14~6)	Cr(14~6)	KND	KND	KND	KND	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	BT
Cr(22~14)	Cr(22~14)	Cr(22~14)	Cr(27~18)	Cr(27~18)	Cr(27~18)	Cr(27~18)	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
-	-	-	-	-	-	-	No	-
-	-	-	Cr(28~18)	Cr(28~18)	-	-	Yes	-
Cr(14~9)	Cr(29~21)	Cr(29~21)	CLP	CLP	CLP	CLP	Yes	-
Cr(19~13)	Cr(25~18)	KND	KND	KND	KND	KND	Yes	-
Cr(14~6)	Cr(14~6)	Cr(14~6)	KND	KND	KND	KND	No	-
Cr(36~26)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-14	Cr(23~15)	Cr(23~15)	Cr(3~-1)	Cr(3~-1)	Cr(3~-1)	Cr(3~-1)	No	-
Cr(29~19)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	LNC	LNC	-	-	No	-
-	-	-	LNC	LNC	-	-	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	BT
Cr(21~13)	Cr(21~13)	Cr(21~13)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	No	-

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
Joho-Shichi-Sei	P P P	(MM)	15(3)24	28	Mid Punch	-11	0	Cr(24~16)	Cr(24~16)
Shuchi-Ryu - Unshu	P P	H+M/P Parry	10(24)17	-	-	-	-	-	-
Sho-Kinda	P (Sabaki High Attacks)	M	0(10)9(2)27	24	Mid Punch	-1	Cr(22~14)	CLP	CB
-	P	H	19(3)24	24	High Punch	-8	Cr(24~16)	Cr(24~16)	Cr(24~16)
Hakkaku-Kyorenshu	P P K	HL	28(3)22	18	Low Kick	-12	Cr(15~9)	Cr(21~14)	Cr(21~14)
-	K	H	11(2)29	25	High Kick	-14	Cr(-3~-7)	Cr(20~12)	Cr(20~12)
Renshu-Kyaku	K K	HH	22(3)31	32	High Kick	-3	KB	KB	KB
Renkan-Senkyu-Tai	K K	HM	24(2)20	20	Mid Kick	-8	Cr(9~5)	LNC	LNC
Shinkyaku-Gashu	K K	HM	28(3)27	25	Mid Kick	-5	BNC	BNC	BNC
Sokutan-Kyaku	K	H	14(2)26	24	High Kick	-11	Cr(34~24)	LNC	LNC
-	K	M	18(3)26	22	Mid Kick	-12	Cr(33~23)	LNC	LNC
Sayu-Bunkyaku	K K K	MM	28(3)26	25	Mid Kick	-15	Cr(33~23)	LNC	LNC
-	K	H	12(3)30	30	High Kick	-14	Cr(3~-2)	Cr(13~6)	Cr(13~6)
-	K K	HM	18(2)20	20	Mid Kick	-12	Cr(14~9)	Cr(29~21)	Cr(29~21)
Senkyu-Ren-Tai	K K K	HML	25(3)18	15	Low Kick	-10	Cr(19~13)	Cr(25~18)	KND
-	K	H	15(4)24	23	High Kick	-13	Cr(8~3)	LNC	LNC
Haikyaku, Senpu-Kyaku	K K	HM	38(5)21	24	Jumping Mid Kick	GB(5)	BNC	BNC	BNC
-	K	M	13(3)30	18	Mid Kick	-12	Cr(29~19)	LNC	LNC
-	K K	(MH)	10(3)25	20	Jumping High Kick	-16	Cr(34~24)	LNC	LNC
Sannen-Kyaku	K K K	(MH)H	14(3)30	20	Jumping High Kick	-13	Cr(29~19)	LNC	LNC
Tenshin-Hairen	K	H	14(8)27	28	High Kick	-14	LNC	LNC	LNC
-	K	L	15(2)25	10	Low Kick	-9	-5	Cr(19~12)	Cr(19~12)
-	K	M	13(3)23	22	Mid Kick	-10	-7	Cr(25~17)	Cr(25~17)
Tokyaku, Haisetsu-Ko	K P K	MM	21(3)29	24	Jumping Mid Punch	-15	LNC	LNC	LNC
-	K	L	17(3)22	15	Low Kick	-12	-10	Cr(16~10)	Cr(16~10)
Fujin-Tenshu	K P	LH	16(3)25	15	High Punch	-8	-6	Cr(23~15)	Cr(23~15)
Fujin-Tessa	K K	LL	18(4)33	23	Low Kick	-19	Cr(14~6)	Cr(14~6)	Cr(14~6)
-	P K	H (First Hit)	15(2)29	10	High Punch	-14	Cr(11~5)	LNC	LNC
-	P K	M (Second Hit)	15(2)29	15	Mid Kick	-14	Cr(11~5)	LNC	LNC
Choshitsu-Hotsui	P K P	(H+M)M	25(2)24	20	Mid Punch	-15	KND	KND	KND
Hoko-Kisan	P K (Sabaki Mid Attacks)	M	7(10)12(2)21	24	Mid Punch	-10	Cr(28~20)	Cr(27~19)	Cr(27~19)
Unshu	P K	H+M/P Parry	6(32)17	-	-	-	-	-	-
Unshu-Tanben	Unshu P	H	16(3)25	15	High Punch	-4	-1	Cr(23~15)	Cr(23~15)
Unshu-Tanben - Unshu	Unshu P	H+M/P Parry	9(24)17	-	-	-	-	-	-
Unshu-Danchu	Unshu P K	M	18(3)25	22	Mid Punch	-8	Cr(22~14)	CLP	CLP
Unshu-Tessa	Unshu K	L	24(4)33	22	Low Kick	-28	Cr(14~6)	Cr(14~6)	Cr(14~6)
Daiten-Takuchu-Toto-Ho	K P K	M	30~59(2)35	28	Mid Punch	-10	KB	KB	KB
Daiten-Takuchu-Toto-Ho	K P K	M	38~59(2)35	80	Mid Punch	GB(17)	PB	PB	PB
-	K P K	M	25(2)27	25	Mid Punch	-15	Cr(22~14)	Cr(22~14)	Cr(22~14)
Sentsuhi	K P K K P	(MM)	21(2)24	22	Mid Punch	-2	KND	KND	KND
Sentsuhi - Unshu	K P K K P	H+M/P Parry	9(24)17	-	-	-	-	-	-
Haisetsu-Ko	K P K	M	18(3)29	28	Jumping Mid Punch	-15	LNC	LNC	LNC
Toto-Ho	K P K	M	28~58(6)22	34~54	Mid Punch	GB(8)	KB	KB	KB
Ento-Koda	H K	M	23(3)27	26	Mid Kick	-5	BNC	BNC	BNC
Senpu-Kyaku	H K	M	28(5)21	24	Jumping Mid Kick	GB(5)	BNC	BNC	BNC
Tessa	H K	L	20(4)33	22	Low Kick	-18	Cr(14~6)	Cr(14~6)	Cr(14~6)

Back-Turned

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	10(2)19	12	High Punch	-5	-3	Cr(30~22)	Cr(30~22)
-	P	M	15(3)21	16	Mid Punch	-8	Cr(27~19)	Cr(27~19)	Cr(27~19)
-	P	L	13(3)21	12	Low Punch	-12	-11	Cr(27~19)	Cr(27~19)
-	P P	LM	13(3)21	20	Mid Punch	-8	-1	Cr(27~19)	Cr(27~19)
Seiryu-Soan	P P P	LMM	19(3)23	26	Mid Punch	+7	KND	KB	KB
Seiryu-Tessa	P P P K	LML	18(4)33	22	Low Kick	-19	Cr(14~6)	Cr(14~6)	Cr(14~6)
Seiryu-Haisetsu-Ko	P P P K	LMM	23(3)29	24	Jumping Mid Punch	-15	LNC	LNC	LNC
-	K	H	14(2)33	30	High Kick	-16	KB	KB	KB
-	K	M	14(2)30	25	Mid Kick	-14	LNC	LNC	LNC
-	K	L	15(2)27	20	Low Kick	-15	Cr(11~5)	Cr(17~10)	Cr(17~10)
-	P K	M	25~45(3)24	38~58	Mid Punch	-1	Cr(29~20)	Cr(29~20)	Cr(29~20)
-	P K	M	45(3)24	58	Mid Punch	GB(9)	Cr(29~20)	Cr(29~20)	Cr(29~20)

Unholdable, Semi-Safe, Unsafe, Safe
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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Tracking	Stance Transition
0	Cr(24~16)	Cr(24~16)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
-	-	-	-	-	-	-	No	-
Cr(22~14)	CLP	CB	Cr(27~18)	Cr(27~18)	Cr(27~18)	Cr(27~18)	No	-
-	-	-	Cr(24~16)	Cr(24~16)	-	-	No	-
Cr(15~9)	Cr(21~14)	Cr(21~14)	KND	KND	KND	KND	Yes	-
-	-	-	Cr(20~12)	Cr(20~12)	-	-	No	-
-	-	-	KB	KB	-	-	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	Yes	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
-	-	-	LNC	LNC	-	-	No	-
Cr(33~23)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(33~23)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	Cr(28~18)	Cr(28~18)	-	-	Yes	-
Cr(14~9)	Cr(29~21)	Cr(29~21)	CLP	CLP	CLP	CLP	Yes	-
Cr(19~13)	Cr(25~18)	KND	KND	KND	KND	KND	Yes	-
-	-	-	LNC	LNC	-	-	Yes	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
Cr(29~19)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	LNC	LNC	-	-	No	-
-	-	-	LNC	LNC	-	-	No	-
-	-	-	LNC	LNC	-	-	Yes	BT
-6	Cr(19~12)	Cr(19~12)	Cr(4~0)	Cr(34~24)	Cr(4~0)	Cr(34~24)	No	-
Cr(17~10)	Cr(25~17)	Cr(25~17)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	BT
-10	Cr(16~10)	Cr(16~10)	Cr(6~2)	Cr(6~2)	Cr(6~2)	Cr(6~2)	No	-
-	-	-	Cr(23~15)	Cr(23~15)	-	-	No	-
Cr(14~6)	Cr(14~6)	Cr(14~6)	KND	KND	KND	KND	No	-
-	-	-	LNC	LNC	-	-	No	-
Cr(11~5)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
Cr(28~20)	Cr(27~19)	Cr(27~19)	Cr(33~24)	Cr(33~24)	Cr(33~24)	Cr(33~24)	No	-
-	-	-	-	-	-	-	No	-
-	-	-	Cr(23~15)	Cr(23~15)	-	-	No	-
-	-	-	-	-	-	-	No	-
Cr(22~14)	CLP	CLP	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	No	-
Cr(14~6)	Cr(14~6)	Cr(14~6)	KND	KND	KND	KND	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
PB	PB	PB	PB	PB	PB	PB	No	-
Cr(22~14)	Cr(22~14)	Cr(22~14)	Cr(27~18)	Cr(27~18)	Cr(27~18)	Cr(27~18)	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
-	-	-	-	-	-	-	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	BT
KB	KB	KB	KB	KB	KB	KB	No	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
Cr(14~6)	Cr(14~6)	Cr(14~6)	KND	KND	KND	KND	No	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(5~2)	Cr(5~2)	-	-	No	-
Cr(7~3)	Cr(27~19)	Cr(27~19)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	No	-
-11	Cr(27~19)	Cr(27~19)	Cr(7~3)	Cr(37~27)	Cr(7~3)	Cr(37~27)	No	-
Cr(19~12)	Cr(27~19)	Cr(27~19)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	No	-
KND	KB	KB	KB	KB	KB	KB	No	-
Cr(14~6)	Cr(14~6)	Cr(14~6)	KND	KND	KND	KND	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	BT
-	-	-	KB	KB	-	-	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(11~5)	Cr(17~10)	Cr(17~10)	KND	KND	KND	KND	No	-
Cr(29~20)	Cr(29~20)	Cr(29~20)	Cr(34~24)	Cr(34~24)	Cr(34~24)	Cr(34~24)	No	-
Cr(29~20)	Cr(29~20)	Cr(29~20)	Cr(34~24)	Cr(34~24)	Cr(34~24)	Cr(34~24)	No	-

Throws

Name	Notation	Height	Execution	Damage	Advantage on Hit
-	T	H	5(2)23	30	3
-	T (Combo Throw 1)	Combo Throw	-	12+26	-
-	T (Combo Throw 1, back to the wall)	Wall	-	10+10+25	-
Roshitsu-Asshin-Ko	T (Facing the wall)	Wall	5(2)23	20+33	-
Roshitsu-Asshin-Ko	→ → T (Facing the wall)		16(3)31		
Token-Ko	→ T	H	7(2)24	18+24	-
Roshitsu-Yoho	→ → T	H (Offensive Hold)	16(3)31	20+25	-
Nobe-Bunso	← T	H	10(2)25	48	-
Kaishin-Suichu	← T (Back to the wall)	Wall	10(2)25	0	18
Heishin-Sui	← ← T	H	10(2)25	50	-
Ren-Taiko-Chogyo	↓ T	H (Offensive Hold)	20(3)31	40	0
-	← T (Combo Throw 1)	Combo Throw	-	10	0
-	← → T (Combo Throw 2)	Combo Throw	-	30	-
-	↺ T (Combo Throw 2)	Combo Throw	-	25	-
Rinei-Hisui	↖ T	H	12(2)26	15+40	-
Takuchu-Haisui	T (To opponent's back)	H	5(2)23	53	-
Joho-Ko	← T (To opponent's back)	H	7(2)24	58	-
Shitsucho-Kohai-Kyaku	↖ T (To opponent's back)	H	12(2)26	30+32	-
Toitsu-Kon	↓ T (To crouching opponent)	L	5(2)22	10+15+23	-
Kinkei-Dokuritsu	↙ T (To crouching opponent)	L (Offensive Hold)	10(3)30	48	-
Teishu-Josei	↓ T (To crouching opponent's back)	K	5(2)22	58	-
Gazan-Suishutsu	T (During Unshu)	H (Offensive Hold)	22(3)31	20	20

Tag Throws

Name	Notation	Partner	Height/Type	Execution	Damage
-	T	Jann Lee	H	5(2)23	20+50
-	→ T	Jann Lee	H	7(2)24	45+15+10+10
-	T	Helena Douglas	H	5(2)23	20+20+30
-	T	Tina Armstrong	H	5(2)23	70
-	T	Hitomi	H	5(2)23	30+30+10
-	T	Other	H	Varies Per Partner	62

Wake-Up Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While on the ground, K	M	35(4)18	20	Mid Kick	-8	Cr(21~14)	Cr(28~20)	Cr(28~20)
-	While on the ground, ↓ K	L	34(4)18	20	Low Kick	-10	Cr(21~14)	Cr(24~17)	Cr(24~17)
-	While on the ground, P + K	M	28(3)29	30	Jumping Mid Punch	-12	LNC	LNC	LNC

Side Step Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
Oho-Shichi-Sei	Sidestep P	M	25(3)24	28	Mid Punch	-11	Cr(24~16)	Cr(24~16)	Cr(24~16)
Oho-Shukyaku	Sidestep K	H	27(2)29	25	High Kick	-14	Cr(-3~-7)	Cr(20~12)	Cr(20~12)

Partition Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While Jumping, P	M	40(2)32	28	Jumping Mid Punch	GB	BNC	BNC	BNC
-	While Jumping, K	M	44(5)21	30	Jumping Mid Kick	GB	KB	KB	KB
-	While Landing, P	M	52(3)23	26	Mid Punch	-7	KND	KB	KB
-	While Landing, K	L	58(4)33	25	Low Kick	-19	KND	KND	KND
-	While Jumping, T	H	35(2)27	18+24	-	-	-	-	-
-	While Landing, T	H	45(2)24	18+24	-		-	-	-

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Holds

Name	Notation	Height/Type	Execution	Damage
Tensen-Sotai	↖ H	H/P	0(18)12	58
Rotai-Toto	↑ H	H/K	0(18)12	28+30
Heishin-Geki	← H	M/P	0(18)12	58
Heishin-Haisetsu-Ko	← H (Back to wall)	M/P	0(18)12	30+38
Kaisei	→ H	M/K	0(18)12	0
Sohai-Kyaku	↘ H	L/P	0(18)12	58
Hotai-Sokyaku	↙ H	L/K	0(18)12	58
Taishu-Oto	← H	Jumping P	0(18)12	63
Senshin-Hotai	→ H	Jumping K	0(18)12	63
-	↖ K	H/P	0(18)12	0
-	↗ H	H/K	0(18)12	0
-	↙ H	M/P	0(18)12	0
-	↘ H	M/K	0(18)12	0
Hai-Josho-Ransui	↖ H (Back-Turned)	Advanced H/P	3(17)13	0
Hai-Jokyaku-Ransui	↗ H (Back-Turned)	Advanced H/K	3(17)13	0
Hai-Chusho-Ransui	↙ K (Back-Turned)	Advanced M/P	3(17)13	0
Hai-Chukyaku-Ransui	↘ K (Back-Turned)	Advanced M/K	3(17)13	0
Honshin-Kato-Haisetsu	→ ↘ K	Advanced H/P	0(18)12	20+20+27
Tenshin-Ryugeki-Hairaku	← ↗ H	Advanced H/K	0(18)12	30+37
Honko-Yoshin-Geki	→ ← H	Advanced M/P	0(18)12	15+20+30
-	→ ← H (Back to the Wall)	Advanced M/P	0(18)12	10+30+35
Kongo-Fujin-Kyaku	← → H	Advanced M/K	0(18)12	20
Ranjakubi	→ ↙ H	Advanced L/P	0(18)12	30+40
Moko-Odato	↓ ↘ H	Advanced L/K	0(18)12	30+40

Down Attacks

Name	Notation	Height/Type	Execution	Damage
Shinkyaku	↓ K	Grounded	19(5)36	15
Rakuso-Suigeki	↓ P ↓ K	Grounded	34(11)60/52	18

Special Moves

Name	Notation	Height	Execution
Taunt: Gyomisei	← ← ↓ H ↓ P ↓ K	-	75
Taunt: Practice Much?	← ← ← H ↓ P ↓ K	-	65
Taunt: Getting Tired?	↓ ↘ H ↓ P ↓ K	-	100
Taunt: Up for more?	↓ ← H ↓ P ↓ K	-	176
Taunt: Too Easy!	↗ H ↓ P ↓ K	-	105
Taunt: Too Easy!	↗ H ↓ P ↓ K H ↓ P ↓ K	-	125

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	Cr(21~14)	Cr(28~20)	Cr(28~20)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Yes	-
	Cr(21~14)	Cr(24~17)	Cr(24~17)	KND	KND	KND	KND	Yes	-
	LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	BT

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	Cr(24~16)	Cr(24~16)	Cr(24~16)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
	-	-	-	Cr(20~12)	Cr(20~12)	-	-	No	-

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
	KB	KB	KB	KB	KB	KB	KB	No	-
	KND	KB	KB	KB	KB	KB	KB	No	-
	KND	KND	KND	KND	KND	KND	KND	No	-
	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-

LISA (LA MARIPOSA)

Bio

COUNTRY
USA

GENDER
Female

BIRTH DATE
July 20

AGE
23

BLOOD TYPE
A

HEIGHT/WEIGHT
175 cm/53 kg

BODY SIZE
B92 W56 H86 cm

FIGHTING STYLE
Lucha Libre

OCCUPATION
Former DOATEC Researcher

FAVORITE FOOD
Cherry Pie

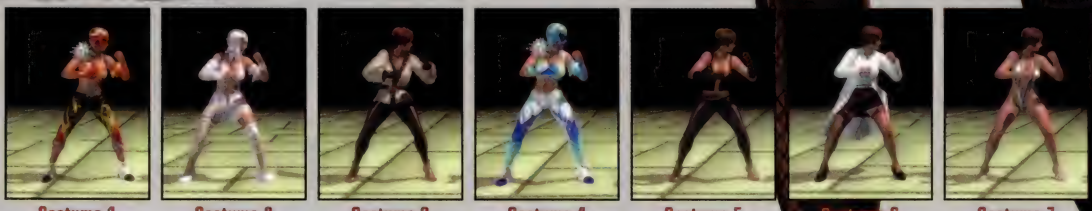
HOBBIES
Surfing

An acrobatic luchadora and Tina's main rival during her professional wrestling career. In reality, though, she is a former DOATEC scientist named Lisa Hamilton, and she and Tina are close friends.

Rating

Winning with Lisa is heavily based on offensive momentum. Aside from a few attacks that tech crouch, she doesn't have much going for her on the defensive end. Her new Carrera stance helps keep her offense going with various combo strings transitioning into it, but as soon as an opponent stops her momentum she has a tough time getting back into the swing of things. She's a grappler who's a little faster than the likes of Bass, but not nearly as safe as Tina. If you use a hold, she will inflict heavy damage with a hi counter throw.

Costumes



Costume 1 | Costume 2 | Costume 3 | Costume 4 | Costume 5 | Costume 6 | Costume 7

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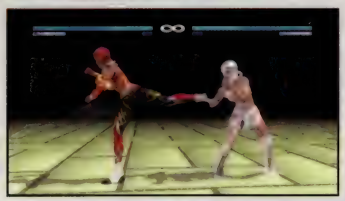
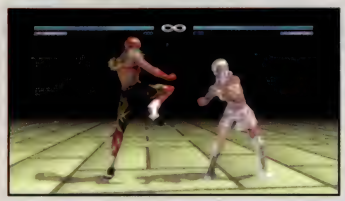
PRIME ATTACKS

Critical Burst



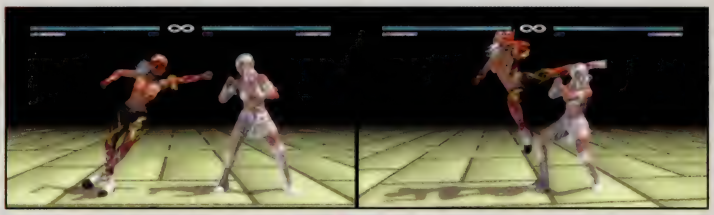
Lisa's combos transition from her neutral stance to her back-turned stance quite frequently. This makes it far more difficult to use her Critical Burst effectively because it can only be done from her neutral stance. The animation of the attack may look slow, but it's the same speed as most other Critical Burst attacks, executing in 20 frames. It stuns on normal hit and leaves Lisa at -10 if it's blocked. She can also transition into back-turned after the attack by pressing ⇦.

Safe



⇨ K

Back in *Dead or Alive 4*, Lisa only had a handful of safe attacks. Her ⇨ K was one such safe attack and it continues to be safe in *DOA5*. The attack executes in 14 frames, leaving Lisa at -5 if it's blocked. It stuns on normal hit and has two follow-up options, ⇨ K ⇩ K for a low attack and ⇨ K K for a mid attack. Both options are unsafe if blocked. This is one of the few times when you should only use the follow-up if the first attack connects, and even then it's usually best to free-cancel and extend the stun with another attack or combo string, or wait for a hold to punish a hi counter throw.



⇦ P ⇨ K

Another tried and true Lisa combo string, her ⇦ P ⇨ K is a high punch that leads into a jumping high kick that tracks. The first attack executes in 14 frames, leaving Lisa at -13 if it's blocked, while the second attack leaves her at -7. If the second attack connects, it results in an unholdable Stumble stun, but if the opponent Slow Escapes, Lisa does not get a guaranteed follow-up attack. However, she is still at +5 frame advantage and can continue her offense. This is the same high kick at the end of her ⇙ P K K K, ⇩ K P ⇨ K, and H ⇩ K attacks.

⇨ ⇨ K

While ⇨ ⇨ K is technically a guard break, it does not give Lisa frame advantage unless she transitions into the Carrera stance. It executes in 23 frames and tech jumps over low attacks late in the animation. If it's blocked, Lisa is left at -6, but if it connects she's at -1. If you transition into the Carrera stance, Lisa is at +2 on block coming out of the stance. Use this attack often because it's one of the best ways for her to transition into Carrera, and it inflicts significant damage if it connects as a counter hit. This is the same attack at the end of her P P K combo string.

↗ K

Lisa's ↗ K would be one of her best attacks, but it executes a little slow to have that moniker. It's a 31-frame attack that can be mixed up with her ↗ T if an opponent is not paying close attention. If the attack is blocked, Lisa is safe at -3, and if it connects as a normal hit, she has +9 frame advantage. If it connects as a counter hit, the opponent is put in an unholdable Sit-Down stun that gives Lisa +25 frame advantage even if the opponent Slow Escapes. This attack puts Lisa in her back-turned stance, so use the advantage to follow with a guaranteed BT ⇐ P launcher.

Frame Advantage

P + K

While Lisa's P + K executes in a slow 28 frames, in practice it doesn't look anywhere near that slow. It's not fast enough to just toss out whenever you desire, but it should be used at least a few times every match. If it's blocked, it gives Lisa +5 frame advantage, which is important for a character that needs offensive momentum to win. If it hits, the opponent bounces off the ground. Lisa can juggle with ⇒ K K if it's a normal hit, and an air throw or extended juggle if it's a counter hit or hi counter. This is the same attack at the end of her ⇒ P P P and ↘ P P combo strings, but the standalone version is the best to use because it's the hardest to see coming.

↓ H + K

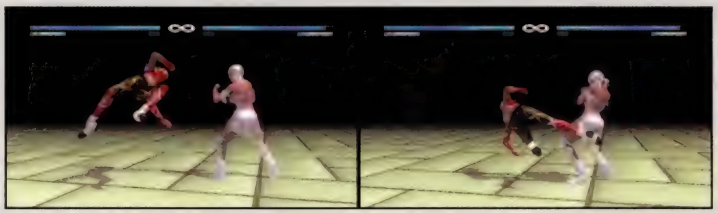
Lisa's ↓ H + K is essentially the low version of her ⇒ ⇒ K. It executes in 27 frames and gives her +6 frame advantage if it's blocked. When it hits, the opponent is knocked to the ground. Use this whenever the opponent is blocking too much. While it executes in 27 frames, most opponents will not be able to hold it on-reaction and it will either hit or give Lisa frame advantage when it's blocked.

BT H + K

There aren't many ways for Lisa to land an unholdable Sit-Down stun, but her back-turned H + K does just that. It executes in 31 frames and gives Lisa +3 frame advantage if it's blocked. It's also one of Lisa's few safe attacks from her back-turned stance. While it causes a Sit-Down stun on normal hit, it leaves Lisa too far away to capitalize on it. Still, this is a good attack to use when Lisa's back is turned.

⇒ H + K

Another one of Lisa's attacks that looks slow on paper, but in practice it's difficult to react to. Her ⇒ H + K executes in 28 frames and knocks the opponent down if it hits. After the knock down, Lisa can land a guaranteed ↗ K to force the opponent back up to his or her feet. If the opponent blocks, it gives Lisa +2 frame advantage. In most cases +2 would be beneficial, but Lisa's fastest attack is 12 frames, which means that she can still get beat out by fast characters such as Kasumi and Christie, and she may trade hits with any character that has a 10-frame jab (which is most of the roster). Keep this in mind when formulating an attack strategy after this attack is blocked. Some opponents won't care if Lisa is at +2 because she's a slower character.



Crush

↙P

Lisa's best high crush attack is ↙P. It tech crouches under high attacks instantly, executes in 15 frames, and tracks if the opponent side steps. It is -12 on block and hit, but she has multiple follow-ups to prevent an opponent from punishing her. If you use ↙PP, Lisa ends in her back-turned stance, but she's at -8 if the opponent blocks. Her ↙PK ends with a high attack that's safe at -5 and tracks. This is your best follow-up option unless you know the attack will crush an opponent's high attack (in which case use ↙PP). You can also use this combo string to bait an opponent into holding so Lisa can land a hi counter throw.

↙K

Another great high crush for Lisa is her ↙K. It no longer stuns like in previous games, instead it simply knocks down. However, if it hits, the ↙K↓K follow-up is guaranteed to hit the grounded opponent. The attack executes in 21 frames and tech crouches under high attacks instantly. If it's blocked, Lisa is left at -10, but with the ↙K↓K low follow-up and the ↙KK mid follow-up, most opponents will not try to punish Lisa after blocking the first hit.

Whiff Punishment

→P

Lisa's only solid whiff punisher is an attack that should be exclusively used when an opponent whiffs an attack. While →P is technically a guard break, and it looks as though Lisa should have frame advantage if the attack is blocked, the reality is that she's very unsafe at -18. Luckily, the attack executes quickly at 16 frames and covers a good distance, making it a good whiff punisher. It also tech jumps over low attacks instantly, but unless you're 100 percent sure the opponent will use a low attack, do not use →P on a whim.

STRATEGIES

Offensive

NOTE **Just running with Lisa causes her to automatically enter the Carrera stance.**

Lisa's offense revolves around her use of the new Carrera running stance, and rarely finishing her combo strings in hopes of baiting out a hold that she can punish with a high-damage hi counter throw. The best ways to get into Carrera are ⇨⇨K⇨ and P P K ⇦. Both of these options allow Lisa to enter Carrera with advantage, even if the attack that transitions into the stance is blocked. This is the position you want to be in, and you should always be willing to use Carrera K repeatedly.

Lisa's Carrera options include P (which is a high attack that tracks), K (which is the same guard breaking kick as her ⇨⇨K), T (which is a jumping offensive hold), and H + K (which is a low sliding kick). Carrera H + K should always be an option because it hits low and will catch most players off-guard. However, it doesn't lead to anything of significance. Carrera K is a guard break that leads right back into Carrera for another mix-up. If the opponent tries to side step to evade Lisa's Carrera options, both the P and T will track. Carrera T is also an offensive hold that activates fairly early in the animation to go through attacks.

In addition to Lisa's Carrera stance, she has a decent mix-up game involving her various K combo strings. K K by itself consists of two high kicks, with the second kick leaving Lisa safely at -5 if it's blocked. However, there are multiple combo variations after K K that can mean trouble for an unsuspecting opponent. The only one to avoid is K K P because it leads into her forward flip. Most players will be able to react to the flip and interrupt Lisa with ease.

Her other K string options include K K K K, K K K P, K K ⇨ K, K ⇨ K, and K ⇩ K. Almost all of these attacks are safe, with some having guard break properties. Free-cancel at varying points throughout these combo strings and transition immediately into one of Lisa's throws or another combo string.

Lisa also has access to an unholdable Stumble stun from many different attacks. The last hit in ⇦P⇨K, ⇙P K K K, ⇩K P⇨K, H+K, and her side step K lead to a Stumble stun. Of these combo strings, ⇦P⇨K and ⇩K P⇨K are relatively safe if blocked, leaving Lisa at -7. Her H+K and side step K both leave her at -8, and the last hit of ⇙P K K K leaves her at -11. The safe options are the best to use in most situations, but keep the others in mind for a little variety. If you use H+K at maximum range, it also becomes -7 on block.

CARRERA CANCELS

P P K ⇦
⇖K⇦
⇨⇨K⇨
⇦H+K⇨
⇩H+K⇦
⇖P⇨⇨
Carrera K

BT CANCELS

P P ⇦
⇨P⇦P
⇨P K ⇦
⇙P P
⇨⇨P K
K⇦K⇦
⇩K K ⇦
⇘K⇦

Nothing is guaranteed from the Stumble stun, but it gives Lisa +5 frame advantage even if the opponent Slow Escapes. This is very important because it's a relatively easy and safe way to give Lisa frame advantage. It's also enough advantage to allow Lisa to beat out even the fastest characters. Once the opposing player understands that he or she cannot attack Lisa after a Stumble stun, she can dash forward and mix-up between throws, Carrera attacks, and simply starting another combo string.

Rounding out Lisa's offense is her back-turned stance. Her best options from back-turned are BT T (which hits high despite the animation), BT ⇖P (which is a mid punch that tracks and leaves Lisa relatively safe at -7), BT H+K as a mid kick guard break that gives Lisa +3 frame advantage, and BT ⇨P as her primary launcher from back-turned. She also has BT ⇙P, which is her best low attack from BT. If it connects, Lisa has enough frame advantage to go for her ⇨T. It also tracks and is relatively hard to see coming.

Defensive

Aside from Lisa's various tech crouching and tech jumping attacks, her main defensive abilities are found in her movement options. Use her ⇙P when Lisa is close to a grounded opponent. At close range, ⇙P flips through the grounded opponent and allows Lisa to get behind the opponent as he or she uses a wake-up kick. With proper timing this can give Lisa a chance to attack the opponent's back while he or she recovers from the wake-up kick. She also has her ⇖P backflip to get her out of a tight spot. It also transitions directly into Carrera stance for running mix-ups.

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Wall

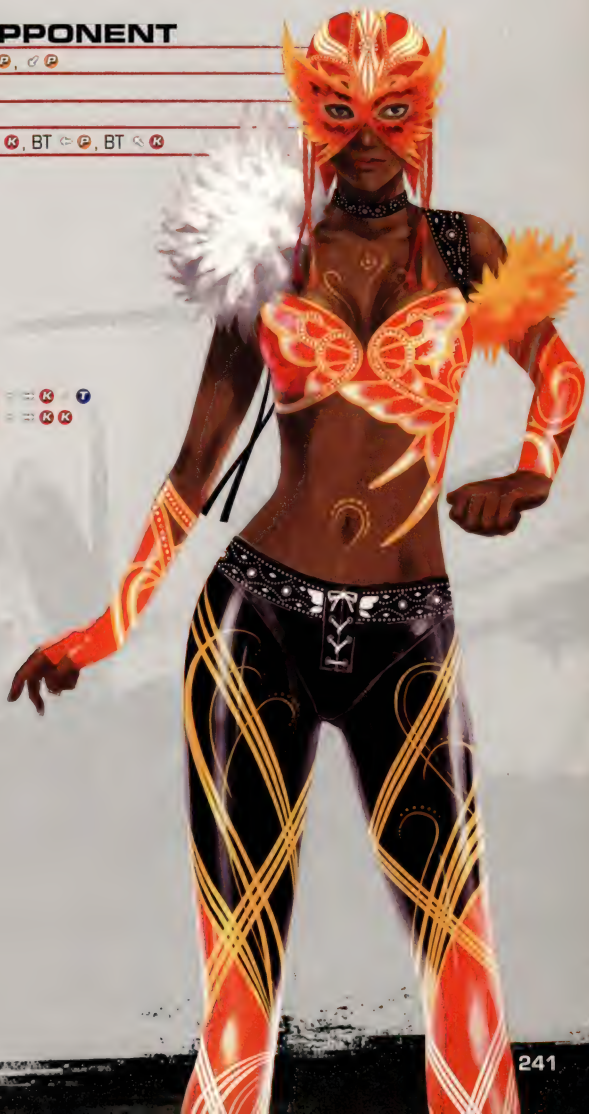
Lisa does well when her back is to the wall and there's some distance between her opponent and the wall. She has the ability to jump back off the wall and into several attack options. Use ↖ P to jump back and catch the wall, then press K to execute a guard break attack. This also goes for most stages with ropes. Lisa can climb the ropes with ↑ P ⠿ K, then attack off of the ropes or use ← P ⠿ K to slide between the ropes and attack. Once again, K is the preferred choice when Lisa is on the ropes.

Throws

As a grappler class character, Lisa has a bevy of offensive holds. Her ↗ P T, ↗ K T, ↖ K T, Carrra T, ↑ T, → → T, ↗ T, and BT ↑ T are all offensive holds. In addition, ← T, → → T, and ← ← T change sides with the opponent. If you use ← ← T, Lisa is at +10 frame advantage after the side switch, but nothing is guaranteed to connect. Her new ↘ T ⠿ T low throw combos into a launcher, and her → ← T throw allows her to land BT ← P ⠿ K to stun the opponent.

COMBOS

	STUN OPPONENT
EXTEND	P, → K, → P, ↘ P, ↗ P
UNHOLDABLE	↗ K
CRITICAL BURST	↘ K
LAUNCHER	↑ K, ↘ ↘ P, ↘ ↘ K, BT ← P, BT ↖ K
JUGGLE	← P K ◦ → K K ← P K ◦ T → K K T



THROW COMBOS

THROW	↘ T T ◦ ← P K ◦ → K ◦ T ↘ T T ◦ ← P K ◦ → K K

FRAME DATA AND MOVE LIST

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	12(2)13	10	High Punch	-2	-2	2	Cr(36~28)
-	P P	HH	14(2)14	10	High Punch	-3	Cr(20~15)	Cr(35~27)	Cr(35~27)
	P P 2		14(2)15	-	-	-	-	-	-
-	P P P	HHH	17(3)25	24	High Punch	-8	Cr(8~3)	Cr(8~3)	Cr(13~7)
	P P P 2		17(3)25				-	-	-
-	P P P P + K	HHHM	42(7)30	40	Jumping Mid Punch	GB(17)	KND	KND	KND
	P P P P + K 2		42(7)35				-	-	-
-	P P P P + K H	HHH-	64	-	-	-	-	-	-
La Quebrada Grande Doble	P P P P + K H P + K	HHHM	32(7)30	45	Jumping Mid Punch	GB(17)	KND	KND	KND
Combo Drop Kick	P P K	HHM	23(2)57	36	Jumping Mid Kick	GB( )	Cr(11~-1)	Cr(11~-1)	Cr(11~-1)
Combo Drop Kick - Camera	P P K 3	HHM-	16	-	-	-	-	-	-
Combo Low Drop	P P 1 K	HHL	30(2)43	30	Low Kick	GB(6)	KND	KND	KND
-	P K	HH	13(2)25	20	High Kick	-12	Cr(9~4)	Cr(19~12)	Cr(19~12)
Combo Jump Spin Kick	P K K	HHM	16(2)29	22	Mid Kick	-9	Cr(0~-4)	Cr(20~12)	Cr(20~12)
-	3 P	M	14(2)22	18	Mid Punch	-8	-8	Cr(26~18)	Cr(26~18)
-	3 P P	MM	16(3)29	18	Mid Punch	-8	-8	Cr(30~20)	Cr(30~20)
Triple Elbow	3 P P P	MMM	25(3)28	25	Jumping Mid Punch	GB(5)	BNC	BNC	BNC
-	3 P 3 P	MH	22(2)26	18	High Punch	-8	Cr(23~15)	Cr(23~15)	Cr(23~15)
Swing Elbow	3 P 3 P P	MHM	23(2)27	28	Mid Punch	-8	KND	KND	KND
Elbow Jump Spin Kick	3 P K	(MM)	13(2)25	22	Mid Kick	-8	Cr(4~0)	Cr(24~16)	Cr(24~16)
	3 P K 2		13(2)25				-	-	-
-	3 P 1 K	MH	24(4)22	24	High Kick	-8	Cr(36~26)	LNC	LNC
Elbow Double Crescent	3 P 1 K K	MHH	26(3)26	25	High Kick	-8	Cr(33~23)	LNC	LNC
-	3 3 P	H	20(3)22	26	High Punch	-8	Cr(11~6)	Cr(16~10)	Cr(16~10)
Slash Chop	3 3 P P	HM	19(2)25	25	Mid Punch	-9	Cr(23~15)	Cr(23~15)	CLP
Shin Cracker	3 3 P K	HL	19(2)21	22	Low Kick	-8	Cr(18~12)	Cr(28~20)	Cr(28~20)
-	3 P	H	14(3)25	18	High Punch	-13	Cr(8~3)	Cr(8~3)	Cr(8~3)
-	3 P K	HM	14(2)20	22	Mid Kick	-8	Cr(20~14)	Cr(20~14)	Cr(20~14)
Swallowtail	3 P K K	HM(MM)	20(2)3(2)30	15+10	Mid Kick	-8	KND	KND	KND
Monarch	3 P K 1 K	HML	23(3)39	24	Low Kick	-22	Cr(4~-3)	KND	KND
Back Blow Leaping Spin	3 P 3 K	HH	18(4)35	32	High Kick	-7	Cr(12~5)	Cr(12~5)	Cr(12~5)
-	4 P	-	45	-	-	-	-	-	-
Flying Reverse Elbow	4 P P	H	55(3)38	35	HP	GB( )	KB	KB	KB
Double Leg Thrust	4 P K	M	59(1)31	32	Jumping Mid Kick	GB(-3)	Cr(23~14)	KND	KND
Double Leg Thrust	4 P K	M	59(1)31 (Hit/Block)	32	Jumping Mid Kick	GB(-3)	Cr(23~14)	KND	KND
Double Leg Thrust	4 P K	M	59(1)44 (Whiff)	-	Jumping Mid Kick	-	-	-	-
-	4 P P + K H	-	88	-	-	-	-	-	-
La Quebrada Buena Doble	4 P P + K H P + K	M	32(7)30	45	Jumping Mid Punch	GB(17)	KND	KND	KND
-	1 P	L	16(3)20	5	Low Punch	-4	0	Cr(8~4)	Cr(8~4)
-	4 P	M	16(3)29	18	Mid Punch	-8	-8	Cr(30~20)	Cr(30~20)
Drive Elbow	3 P P	MM	25(3)28	25	Jumping Mid Punch	GB(5)	BNC	BNC	BNC
Blazing Upper	6 6 P	M	21(3)28	22	Mid Punch	-9	LNC	LNC	LNC
-	6 P	M	15(3)28	20	Mid Punch	-12	-12	Cr(19~11)	Cr(19~11)
Spining Elbow	6 P P	MM	16(3)24	17	Mid Punch	-8	Cr(4~0)	Cr(24~16)	Cr(24~16)
-	6 P K	MH	21(3)22	25	High Kick	-8	Cr(37~27)	Cr(37~27)	Cr(37~27)
-	6 P K K	MHM	20(3)27	25	Mid Kick	-8	Cr(6~1)	Cr(21~13)	CLP
Jumping Roundhouse Combo	6 P K K K	MHMH	27(4)34	35	High Kick	-11	Cr(14~5)	Cr(14~5)	Cr(14~5)
Spinning Sweep Kick Combo	6 P K K 1 K	MHML	25(3)38	24	Low Kick	-21	Cr(5~-2)	KND	KND
Flying Cross Chop	1 P	M	16(10)44	38	Jumping Mid Punch	GB(-18)	KB	KB	KB
Flying Cross Chop	Running P + K	M	14(10)44	38	Jumping Mid Punch	GB(-18)	KB	KB	KB
Running Rolling Chop	Running P	M	17(3)25	24	High Punch	-8	Cr(13~7)	Cr(13~7)	Cr(43~31)
-	K	H	14(2)26	27	High Kick	-9	Cr(6~1)	Cr(23~15)	Cr(23~15)
-	K K	HH	20(2)22	20	High Kick	-5	Cr(4~0)	Cr(27~19)	Cr(27~19)
-	K K P	HH-	47	-	-	-	-	-	-
-	K K P P + K	HHM	67(7)30	45	Jumping Mid Punch	GB(17)	KND	KND	KND
-	K K P P + K H	HH-	89	-	-	-	-	-	-
La Quebrada Tormenta Doble	K K P P + K H P + K	HHM	32(7)30	45	Jumping Mid Punch	GB(17)	KND	KND	KND
-	K K K	HHM	33(6)12	24	Jumping Mid Kick	-3	Cr(13~9)	Cr(33~25)	Cr(33~25)
Combo Flying Reverse Elbow	K K P P	HHH	56(3)38	35	HP	GB(-4)	KB	KB	KB
	K K P P 2	HHMH	22(3)38	-	-	-	-	-	-
Combo Double Leg Thrust	K K P K	HHM	60(1)31 (Hit/Block)	32	Jumping Mid Kick	GB(3)	Cr(23~14)	KND	KND
Combo Double Leg Thrust	K K P K	HHM	60(1)44 (Whiff)		Jumping Mid Kick		-	-	-
Combo Double Leg Thrust	K K K K	HHMM	26(1)31 (Hit/Block)	32	Jumping Mid Kick	GB(3)	Cr(23~14)	KND	KND
Combo Double Leg Thrust	K K K K	HHMM	26(1)44 (Whiff)		Jumping Mid Kick		-	-	-
Combo Flying Leg Drop	K K 4 K	HHM	27(4)37	35	Jumping Mid Kick	GB( )	BNC	BNC	BNC
High Kick Jump Kick	K 3 K	HM	22(2)25	22	Mid Kick	-8	Cr(4~0)	Cr(24~16)	Cr(24~16)
High Kick Jump Kick	K 3 K 3	HM	22(2)25	22	Mid Kick	-8	-	-	-
-	K 1 K	H(LL)	26(3)9(4)27	16+16	Low Kick	-10	KND	KND	KND
-	K 1 K K	H(LL)M	26(4)45	22	Mid Kick	-28	Cr(-18~-22)	CLP	CLP
-	K 1 K K P	H(LL)MH	52(3)25	18	High Punch	-5	Cr(23~15)	Cr(23~15)	Cr(23~15)
-	K 1 K K P P	H(LL)MHM	23(2)27	28	Mid Punch	-8	KND	KND	KND
Back Flip Kick Combo	K 1 K K K	H(LL)MM	69(4)23	45	Jumping Mid Kick	GB(9)	KND	KND	KND
Double Spin Combo	K 1 K 1 K	H(LL)(LL)	21(3)8(3)29	20+20	Low Kick	-13	KND	KND	KND
-	3 K	M	14(2)20	22	Mid Kick	-8	Cr(20~14)	Cr(20~14)	Cr(20~14)
Knee Wheel	3 K K	M(MM)	20(2)3(2)30	15+10	Mid Kick	-8	KND	KND	KND
Top Spin Kick Combo	3 K 1 K	ML	23(3)39	24	Low Kick	-22	Cr(4~-3)	KND	KND
Drop Kick	3 3 K	M	23(3)57 (Hit/Block)	36	Jumping Mid Kick	GB( )	Cr(11~-1)	Cr(11~-1)	Cr(11~-1)
Drop Kick	3 3 K	M	23(3)52 (Whiff)		Jumping Mid Kick		-	-	-

Unholdable, Semi-Safe, Unsafe, Safe

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(11~8)	Cr(11~8)	-	-	-	-
-	-	-	Cr(35~27)	Cr(35~27)	-	-	Yes	-
-	-	-	-	-	-	-	-	BT
-	-	-	Cr(33~23)	Cr(33~23)	-	-	Yes	-
-	-	-	-	-	-	-	-	BT
KND	KND	KND	KND	KND	KND	KND	-	
-	-	-	-	-	-	-	-	BT
-	-	-	-	-	-	-	-	BT
KND	KND	KND	KND	KND	KND	KND	-	BT
Cr(11~-1)	Cr(11~-1)	Cr(11~-1)	KND	KND	KND	KND	-	-
-	-	-	-	-	-	-	-	CAR
KND	KND	KND	KND	KND	KND	KND	-	-
-	-	-	Cr(34~24)	Cr(34~24)	-	-	Yes	-
Cr(20~12)	Cr(20~12)	Cr(20~12)	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	Yes	-
Cr(19~12)	Cr(26~18)	Cr(26~18)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	-	-
Cr(30~20)	Cr(30~20)	Cr(30~20)	Cr(10~4)	Cr(10~4)	Cr(10~4)	Cr(10~4)	-	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	-	-
-	-	-	Cr(23~15)	Cr(23~15)	-	-	-	BT
KND	KND	KND	KND	KND	KND	KND	-	-
Cr(24~16)	Cr(24~16)	Cr(24~16)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Yes	-
-	-	-	-	-	-	-	-	BT
-	-	-	LNC	LNC	-	-	Yes	-
-	-	-	LNC	LNC	-	-	Yes	-
-	-	-	Cr(36~26)	Cr(36~26)	-	-	Yes	-
Cr(23~15)	Cr(23~15)	CLP	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Yes	-
Cr(18~12)	Cr(28~20)	Cr(28~20)	Cr(8~4)	Cr(8~4)	Cr(8~4)	Cr(8~4)	-	BT
-	-	-	Cr(33~23)	Cr(33~23)	-	-	Yes	-
Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	-	-
KND	KND	KND	KND	KND	KND	KND	-	-
Cr(4~-3)	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	KB	KB	-	-	Yes	-
-	-	-	-	-	-	-	-	BT
-	-	-	KB	KB	-	-	-	-
Cr(23~14)	KND	KND	KND	KND	KND	KND	-	BT
Cr(23~14)	KND	KND	KND	KND	KND	KND	-	BT
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	BT
KND	KND	KND	KND	KND	KND	KND	-	-
0	Cr(8~4)	Cr(8~4)	Cr(8~4)	Cr(8~4)	Cr(8~4)	Cr(8~4)	-	-
Cr(30~20)	Cr(30~20)	Cr(30~20)	Cr(10~4)	Cr(10~4)	Cr(10~4)	Cr(10~4)	-	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	-	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
Cr(12~5)	Cr(19~11)	Cr(19~11)	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	Yes	-
Cr(4~0)	Cr(24~16)	Cr(24~16)	Cr(29~20)	Cr(29~20)	Cr(29~20)	Cr(29~20)	-	BT
-	-	-	CLP	CLP	-	-	Yes	-
Cr(6~1)	Cr(21~13)	CLP	CLP	CLP	CLP	CLP	Yes	-
-	-	-	KB	KB	-	-	Yes	-
Cr(5~-2)	KND	KND	KND	KND	KND	KND	Yes	-
KB	KB	KB	KB	KB	KB	KB	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
-	-	-	Cr(33~23)	Cr(33~23)	-	-	Yes	-
-	-	-	Cr(23~15)	Cr(23~15)	-	-	-	-
-	-	-	Cr(27~19)	Cr(27~19)	-	-	-	-
-	-	-	-	-	-	-	-	BT
KND	KND	KND	KND	KND	KND	KND	-	
-	-	-	-	-	-	-	-	BT
KND	KND	KND	KND	KND	KND	KND	-	BT
Cr(33~25)	Cr(33~25)	Cr(33~25)	Cr(24~18)	Cr(24~18)	Cr(24~18)	Cr(24~18)	-	BT
-	-	-	KB	KB	-	-	-	-
-	-	-	-	-	-	-	-	-
Cr(23~14)	KND	KND	KND	KND	KND	KND	-	BT
-	-	-	-	-	-	-	-	-
Cr(23~14)	KND	KND	KND	KND	KND	KND	-	BT
-	-	-	-	-	-	-	-	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC		
Cr(24~16)	Cr(24~16)	Cr(24~16)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Yes	
-	-	-	-	-	-	-	-	BT
KND	KND	KND	KND	KND	KND	KND	Yes	
Cr(-6~-13)	CLP	CLP	Cr(-7~-13)	Cr(-7~-13)	Cr(-7~-13)	Cr(-7~-13)	-	-
-	-	-	Cr(23~15)	Cr(23~15)	-	-	-	BT
KND	KND	KND	KND	KND	KND	KND	-	
KND	KND	KND	KND	KND	KND	KND	-	BT
KND	KND	KND	KND	KND	KND	KND	Yes	-
Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	-	-
KND	KND	KND	KND	KND	KND	KND	-	-
Cr(4~-3)	KND	KND	KND	KND	KND	KND	Yes	-
Cr(11~-1)	Cr(11~-1)	Cr(11~-1)	KND	KND	KND	KND	-	-
-	-	-	-	-	-	-	-	-

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
Drop Kick	→ ← K	M	26(3)57 (Hit/Block)	36	Jumping Mid Kick	GB(6)	Cr(11~1)	Cr(11~1)	Cr(11~1)
Drop Kick	→ ← K	M	26(3)47 (Whiff)		Jumping Mid Kick	-	-	-	-
Drop Kick - Carrera	→ ← K ←	M-	16	-	-	-	-	-	-
-	Running K	M-	16	-	-	-	-	-	-
-	→ K	H	18(3)22	25	High Kick	-1	Cr(37~27)	Cr(37~27)	Cr(37~27)
-	→ K K	HM	20(3)27	25	Mid Kick	-8	Cr(6~1)	Cr(21~13)	CLP
Jumping Roundhouse	← K K K	HMH	27(4)34	35	High Kick	-11	Cr(14~6)	Cr(14~6)	Cr(14~6)
Triple Spin	← K K ↓ K	HML	25(3)38	24	Low Kick	-21	Cr(5~-2)	KND	KND
-	↓ K	H	22(4)23	24	High Kick	-8	Cr(35~25)	LNC	LNC
Double Crescent Kick	↓ K K	HH	26(3)26	25	High Kick	-8	Cr(33~23)	LNC	LNC
-	↘ K	M	31(6)12	24	Jumping Mid Kick	-3	Cr(13~9)	Cr(33~25)	Cr(33~25)
Flying Reverse Elbow	↗ K P	MH	22(2)38	35	HP	GB(6)	KB	KB	KB
Double Leg Thrust	↗ K K	MM	26(1)31	32	Jumping Mid Kick	GB(3)	Cr(23~14)	KND	KND
-	-	-	26(1)44	-	-	-	-	-	-
-	↘ K P ↓ K	MM	33(7)30	45	Jumping Mid Punch	GB(17)	KND	KND	KND
-	↗ K P ↓ K	M-	55	-	-	-	-	-	-
-	↘ K P ↓ K	MM	32(7)30	45	Jumping Mid Punch	GB(17)	KND	KND	KND
-	↘ K	M	16(3)31	30	Mid Kick	-18	Cr(28~18)	Cr(28~18)	Cr(28~18)
Backwheel - Camera	↘ K →	M-	16	-	-	0	-	-	-
-	↘ K P	MM	53(7)30	40	Jumping Mid Punch	GB(17)	KND	KND	KND
-	↘ K P →		53(7)42				-	-	-
-	↘ K P H	M-	75	-	-	-	-	-	-
La Quebrada Enorme Doble	↘ K P H P ↓ K		32(7)30	45	Jumping Mid Punch	GB(17)	KND	KND	KND
Trick Viper	↖ K K	MM	40(3)40	30	Mid Kick	-12	CLP	CLP	CLP
-	↓ K	L	16(2)28	12	Low Kick	-11	-8	Cr(10~4)	Cr(10~4)
-	↓ K P	LH	24(2)26	18	High Punch	-13	Cr(8~3)	Cr(8~3)	Cr(8~3)
Combo Knee	↓ K P K	LHM	14(2)20	22	Mid Kick	-5	Cr(20~14)	Cr(20~14)	Cr(20~14)
Combo Leaping Spin	↓ K P ← K	LHH	18(4)35	32	High Kick	-1	Cr(13~5)	Cr(13~5)	Cr(13~5)
Low Kick Jump Kick	↓ K K	LM	25(2)25	22	Mid Kick	-8	Cr(4~0)	Cr(24~16)	Cr(24~16)
	↓ K K ←								
-	→ K	M	15(2)25	22	Mid Kick	-8	Cr(4~0)	Cr(24~16)	Cr(24~16)
	↘ K ←								
Flying Knee	↘ ↘ K	M	16(2)29	25	Mid Kick	-13	LNC	LNC	LNC
-	↘ K	(LL)	21(3)9(4)27	16+16	Low Kick	-10	KND	KND	KND
-	→ K K	(LL)M	28(4)45	22	Mid Kick	-28	Cr(-18~-22)	CLP	CLP
-	↙ K K P	(LL)MH	52(3)25	18	High Punch	-5	Cr(23~15)	Cr(23~15)	Cr(23~15)
Combo Swing Elbow	↙ K K P P	(LL)MHM	23(2)27	28	Mid Punch	-8	KND	KND	KND
Back Flip Kick	↙ K K K	(LL)MM	69(4)23	45	Jumping Mid Kick	GB(9)	KND	KND	KND
Double Spin	↙ K ↓ K	(LL)(LL)	23(3)8(3)29	20+20	Low Kick	-13	KND	KND	KND
Back Spin Kick	↓ K	M	20(2)25	24	Mid Kick	-10	Cr(24~16)	CLP	CB
	↓ K ←		20(2)20	-	-	-	-	-	-
Screw Elbow	→ P ↓ K	M	28(3)28	25	Mid Punch	GB(5)	BNC	BNC	BNC
Sharp Stinger	→ P ↓ K	M	30(2)35	28	Mid Punch	-10	KB	KB	KB
Maniposa en Fuego	→ P ↓ K	M	39~59(2)35	80	Mid Punch	GB(17)	PB	PB	PB
-	→ P ↓ K (Back to the ropes)	H	45(6)83	24	Jumping High Kick	0	Cr(-28~-38)	Cr(-28~-38)	Cr(-28~-38)
Rope Swing Feint	← P ↓ K P (Back to the ropes)	H-	91	-	-	-	-	-	-
Rope Swing Kick	← P ↓ K K (Back to the ropes)	HM	47(6)38	42	Jumping Mid Kick	GB(-8)	KND	KND	KND
Rope Climb - Swallow Dive	→ P ↓ K → P (Back to the ropes)	HM	55(10)35	50	Jumping Mid Punch	GB(12)	KND	KND	KND
Rope Climb - Eagle Talon	→ P ↓ K K (Back to the ropes)	HM	53(6)48	45	Jumping Mid Kick	GB(0)	KND	KND	KND
Rope Climb - Diving Swan	→ P ↓ K → P ↓ K (Back to the ropes)	HM	62(7)35	55	Jumping Mid Punch	GB(12)	KND	KND	KND
Leaping Spin Kick	H ↓ K	H	18(4)34	32	High Kick	-8	Cr(13~5)	Cr(13~5)	Cr(13~5)
Helicoptero	→ H ↓ K	M	12(2)50	40	Mid Kick	-26	LNC	LNC	LNC
Helicoptero - Carrera	→ H ↓ K →	M-	16	-	-	-	-	-	-
Flying Leg Drop	→ H ↓ K	M	28(4)30	28	Jumping Mid Kick	GB(2)	KND	KND	KND
Low Drop Kick	↓ H ↓ K	L	27(2)43	30	Low Kick	GB(6)	KND	KND	KND
Hornet Sting	↙ H ↓ K	M	47~78(3)33	44~58	Mid Kick	GB(1~19)	KB	KB	KB
Hornet Sting - Carrera	→ H ↓ K →	-	16	-	-	-	-	-	-
-	Running H ↓ K	L	25(4)37	20	Low Kick	-20	KND	KND	KND
-	↓ P P (Back to the wall)	M	66(9)51	50	Jumping Mid Punch	GB(-2)	KND	KND	KND
-	↘ P K (Back to the wall)	M	67(2)57 67(2)63	45	Jumping Mid Kick	GB(-6)	Cr(11~-1)	Cr(11~-1)	Cr(11~-1)
-	↓ P ↓ K P (Back to the ropes)	M	30(10)35	50	Jumping Mid Punch	GB(12)	KND	KND	KND
-	↓ P ↓ K K (Back to the ropes)	M	28(6)48	45	Jumping Mid Kick	GB(0)	KND	KND	KND
-	↓ P ↓ K P ↓ K (Back to the ropes)	M	37(7)30	55	Jumping Mid Punch	GB(12)	KND	KND	KND

Back-Turned

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	13(2)16	13	High Punch	-1	-4	2	Cr(33~25)
-	← P	M	14(4)25	26	Mid Punch	-9	Cr(33~23)	LNC	LNC
Swing Elbow	↘ P	M	16(2)22	25	Mid Punch	-1	Cr(7~3)	Cr(27~19)	Cr(27~19)
-	↓ P	L	16(3)20	12	Low Punch	-5	Cr(17~11)	Cr(23~16)	Cr(23~16)
-	K	H	14(2)26	30	High Kick	-9	Cr(0~-4)	Cr(23~15)	Cr(23~15)
-	← K	(MM)	14(3)2(3)29	25+20	Mid Kick	-8	KND	KND	KND
Cart Wheel Kick	H K	H	22(7)24	24	High Kick	-8	LNC	LNC	LNC
-	↓ K	L	19(2)21	22	Low Kick	-1	Cr(18~12)	Cr(28~20)	Cr(28~20)
-	P ↓ K	M	33(7)30	45	Jumping Mid Punch	GB(17)	KND	KND	KND
-	P ↓ K ←	M	33(7)40				-	-	-
-	P ↓ K H	-	15	-	-	-	-	-	-
La Quebrada Doble	P ↓ K H P ↓ K	M	33(7)30	45	Jumping Mid Punch	GB(17)	KND	KND	KND
Nalgada Tecnica	→ P ↓ K	M	12(4)24	25	M	-3	Cr(23~15)	Cr(23~15)	Cr(23~15)
Kangaroo Kick	H ↓ K	M	31(1)31 (Hit/Block)	32	Jumping Mid Kick	GB(3)	Cr(23~14)	KND	KND
Kangaroo Kick	H ↓ K	M	31(1)43 (Whiff)	-	Jumping Mid Kick	-	-	-	-

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(11~-1)	Cr(11~-1)	Cr(11~-1)	KND	KND	KND	KND	-	-
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	CAR
-	-	-	-	-	-	-	-	CAR
-	-	-	CLP	CLP	-	-	Yes	-
Cr(6~1)	Cr(21~13)	CLP	CLP	CLP	CLP	CLP	Yes	-
-	-	-	KB	KB	-	-	Yes	-
Cr(5~-2)	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	LNC	LNC	-	-	Yes	-
-	-	-	LNC	LNC	-	-	Yes	-
Cr(33~25)	Cr(33~25)	Cr(33~25)	Cr(24~18)	Cr(24~18)	Cr(24~18)	Cr(24~18)	-	BT
-	-	-	KB	KB	-	-		
Cr(23~14)	KND	KND	KND	KND	KND	KND	-	BT
-	-	-	-	-	-	-	-	-
KND	KND	KND	KND	KND	KND	KND	-	-
-	-	-	-	-	-	-	-	BT
KND	KND	KND	KND	KND	KND	KND	-	-
Cr(28~18)	Cr(28~18)	Cr(28~18)	Cr(22~13)	Cr(22~13)	Cr(22~13)	Cr(22~13)	-	-
-	-	-	-	-	-	-	-	CAR
KND	KND	KND	KND	KND	KND	KND		
-	-	-	-	-	-	-	-	BT
-	-	-	-	-	-	-	-	BT
KND	KND	KND	KND	KND	KND	KND	-	BT
CLP	CLP	CLP	Cr(13~4)	Cr(13~4)	Cr(13~4)	Cr(13~4)	-	-
-8	Cr(10~4)	Cr(10~4)	Cr(1~-3)	Cr(1~-3)	Cr(1~-3)	Cr(1~-3)	-	-
-	-	-	Cr(33~23)	Cr(33~23)	-	-	Yes	-
Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	-	-
-	-	-	KB	KB	-	-	Yes	-
Cr(24~16)	Cr(24~16)	Cr(24~16)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Yes	-
							-	BT
Cr(24~16)	Cr(24~16)	Cr(24~16)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	-	-
							-	BT
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
Cr(-6~-13)	CLP	CLP	Cr(-7~-13)	Cr(-7~-13)	Cr(-7~-13)	Cr(-7~-13)	-	-
-	-	-	Cr(23~15)	Cr(23~15)	-	-	-	BT
KND	KND	KND	KND	KND	KND	KND	-	-
KND	KND	KND	KND	KND	KND	KND	-	BT
KND	KND	KND	KND	KND	KND	KND	Yes	-
Cr(24~16)	CLP	CB	CLP	CLP	CLP	CLP	Yes	-
-	-	-	-	-	-	-	-	BT
BNC	BNC	BNC	BNC	BNC	BNC	BNC	-	-
KB	KB	Cr(17~9)	KB	KB	KB	Cr(17~9)	-	-
PB	PB	PB	PB	PB	PB	PB	-	-
-	-	-	Cr(-33~-42)	Cr(-33~-42)	-	-	Yes	-
-	-	-	-	-	-	-	-	-
KND	KND	KND	KND	KND	KND	KND	-	-
KND	KND	KND	KND	KND	KND	KND	-	-
KND	KND	KND	KND	KND	KND	KND	-	-
KND	KND	KND	KND	KND	KND	KND	-	-
-	-	-	KB	KB	-	-	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
-	-	-	-	-	-	-	-	CAR
KND	KND	KND	KND	KND	KND	KND	-	-
KND	KND	KND	KND	KND	KND	KND	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
-	-	-	-	-	-	-	-	CAR
KND	KND	KND	KND	KND	KND	KND	-	-
KND	KND	KND	KND	KND	KND	KND	-	-
Cr(11~-1)	Cr(11~-1)	Cr(11~-1)	KND	KND	KND	KND	-	-
KND	KND	KND	KND	KND	KND	KND	-	-
KND	KND	KND	KND	KND	KND	KND	-	-
KND	KND	KND	KND	KND	KND	KND	-	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(8~5)	Cr(8~5)	-	-	-	-
Cr(33~23)	LNC	LNC	LNC	LNC	LNC	LNC	-	-
Cr(7~3)	Cr(27~19)	Cr(27~19)	Cr(32~23)	Cr(32~23)	Cr(32~23)	Cr(32~23)	Yes	-
Cr(17~11)	Cr(23~16)	Cr(23~16)	KND	KND	KND	KND	Yes	-
-	-	-	Cr(23~15)	Cr(23~15)	-	-	-	-
KND	KND	KND	KND	KND	KND	KND	-	-
-	-	-	LNC	LNC	-	-	Yes	BT
Cr(18~12)	Cr(28~20)	Cr(28~20)	Cr(8~4)	Cr(8~4)	Cr(8~4)	Cr(8~4)	-	BT
KND	KND	KND	KND	KND	KND	KND	-	
-	-	-	-	-	-	-	-	BT
-	-	-	-	-	-	-	-	BT
KND	KND	KND	KND	KND	KND	KND	-	
Cr(23~15)	Cr(23~15)	Cr(23~15)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	-	BT
Cr(23~14)	KND	KND	KND	KND	KND	KND	-	BT
-	-	-	-	-	-	-	-	-

Throws

Name	Notation	Height	Execution	Damage	Advantage on Hit
Corkscrew Scissors	T	H	4(2)23	42	-
Final Cut	← T	H	6(2)23	50	-
Butterfly Guillotine	← ← T	H (Offensive Hold)	16(3)31	45	-
Reverse Swing D.D.T.	← ← T (Facing the Wall)	H (Offensive Hold)	16(3)31	55	-
Leap Frog	→ → T	H	6(2)23	-	10
Monkey Flip	→ T	H	8(2)24	58	-
Leg Scissors	← T (Back to the Wall)	Wall	8(2)24	58	-
Hammer Throw	→ → T	H	6(2)23	-	10
Butterfly Suplex	← ← T (Back to the Wall)	H	6(2)23	40+30	-
-	← ← T (Back to the Ropes)	H	6(2)23	15	Cr(68)
Dragon Rana	↑ T	H (Offensive Hold)	37(3)21	55	-
Sling Blade	↓ T	H (Offensive Hold)	20(3)32	50	-
Shooting Star Press	↘ T	H	11(2)25	50	0
-	← T (Combo Throw 1)	Combo Throw	-	20	-
-	↑ T (Combo Throw 2)	Combo Throw	-	35	-
Deja Vu	↙ T	H	11(2)25	50	-
-	← ← T (Combo Throw 1)	Combo Throw	-	60	-
-	← ↗ ↑ ↖ ← ↙ ↓ ↘ T (Combo Throw 2)	Combo Throw	-	72	-
Ciclon	Running T	H	23(2)54	60	-
-	T (Back-Turned)	H	12(2)29	45	-
-	T (To the opponent's back, back-turned)	H	12(2)29	45	-
Corbata	↑ T (Back-Turned)	H (Offensive Hold)	39(2)31	60	-
-	↑ T (To the opponent's back, back-turned)	H (Offensive Hold)	39(2)31	60	
-	T (During Carrera)	H (Offensive Hold)	39(2)31	60	
Turn Flip to Corbata	→ P T	H (Offensive Hold)	60(2)34	60	-
-	↗ P T (To opponent's back)	H (Offensive Hold)	60(2)34	60	
Air Spin to Corbata	↗ K T	H (Offensive Hold)	27(2)34	60	-
-	↗ K T (To opponent's back)	H (Offensive Hold)	27(2)34	60	
Cartwheel Kick to Corbata	→ K T	H (Offensive Hold)	61(2)36	60	-
-	↖ K T (To opponent's back)	H (Offensive Hold)	61(2)36	60	
Reverse Tornado to Corbata	← K K T	H (Offensive Hold)	72(2)29	60	-
-	↙ K K T (To opponent's back)	H (Offensive Hold)	72(2)29	60	
Reverse Tornado Combo to Corbata	K ↓ K K T	H (Offensive Hold)	72(2)29	60	-
-	K ↓ K K T (To opponent's back)	H (Offensive Hold)	72(2)29	60	
Misterio Rana	T (To Opponent's back)	H	4(2)23	57	-
-	↑ T (To the opponent's back)	H (Offensive Hold)	37(3)21	60	
Ultra Huracan Rana	↖ P T (To opponent's back, with back to wall)	H (Offensive Hold)	66(3)22	65	
Messiah	← T (To opponent's back)	H (Offensive Hold)	6(2)23	65	-
-	↖ P T (Back to Wall)	H (Offensive Hold)	66(3)22	65	-
Vuelo de Mariposa	↓ T (To crouching opponent)	L	4(2)21	52	-
-	↓ T (To crouching opponent's back)	L	4(2)21	62	
Don Volcan	↙ T (To crouching opponent)	L (Offensive Hold)	10(3)30	50	-
-	T (Combo Throw 1)	Combo Throw	-	15+15	-
Super Volcan	T (Combo Throw 1: Ceiling)	Combo Throw	-	15+25	Cr(79)
-	T (While grounded with face up, head toward opponent)	H (Offensive Hold)	25(3)34	50	-
-	T (While grounded with face up, head toward opponent's back)	H (Offensive Hold)			
Aerial Hunting	T (To opponent in the air)	Air	8(2)31	35	-

Wake-Up Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While on the ground, K	M	35(4)18	20	Mid Kick	-8	Cr(21~14)	Cr(28~20)	Cr(28~20)
-	While on the ground, ↓ K	L	34(4)18	20	Low Kick	-10	Cr(21~14)	Cr(24~17)	Cr(24~17)
-	While on the ground, P ↓ K	L(MM)	19(2)25(3)9(3)32	16+16+16	Low Kick	-17	Cr(19~12)	Cr(19~12)	Cr(19~12)
-	While on the ground, P ↓ K K	L(MM)(LL)	30(4)8(3)29	16+16	Low Kick	-23	0	KND	KND

Side Step Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	Sidestep P	M	32(2)25	25	Mid Punch	-9	Cr(23~15)	Cr(23~15)	CLP
-	Sidestep K	H	30(4)34	32	High Kick	-8	Cr(13~5)	Cr(13~5)	Cr(13~5)

Partition Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While Jumping, P	M	40(8)32 5	40	Jumping Mid Punch	GB	KND	KND	KND
-	While Jumping, K	M	37(5)40 5	38	Jumping Mid Kick	GB	KND	KND	KND
-	While Landing, P	M	62(3)28	22	Mid Punch	-8	LNC	LNC	LNC
-	While Landing, K	Mid Kick	62(3)9(4)27	25	Mid Kick	-13	LNC	LNC	LNC
-	While Jumping, T	H	43(2)24	45	-	-	-	-	-
	While Landing, T	H	49(2)24	45	-	-	-	-	-

Holds

Name	Notation	Height/Type	Execution	Damage
Butterfly D.D.T.	↖ H	H/P	0(18)12	54
Tornado Neck Twist	↖ H	H/K	0(18)12	54
Sandbag Toss	← H	M/P	0(18)12	54
Waterfall Leap	← H	M/K	0(18)12	15+39
Spine Striker	↙ H	L/P	0(18)12	54
Somersault Kick	↙ H	L/K	0(18)12	54
Triangle Lancer	← H	Jumping P	0(18)12	29+30
Flying Neck Breaker	→ H	Jumping K	0(18)12	59

Down Attacks

Name	Notation	Height/Type	Execution	Damage
Leg Drop	↓ K	-	19(5)39	12
Firebust Splash	↑ P + K	-	36(13)52/41	22
Cancun Tornado	↑ P + K (with back to downed foe)	-	39(7)56/41	20

Tag Throws

Name	Notation	Partner	Height/Type	Execution	Damage
-	T	Tina Armstrong	H	4(2)23	20+50
-	T	Bass	H	4(2)23	70
-	T	Hitomi	H	4(2)23	30+10+10+20
-	T	Other	H	Varied Per Partner	60

Special Moves

Name	Notation	Height	Execution	Attack Type	Damage
About Face	↑ P	-	15	-	-
Turn Flip	↗ P	-	45	-	-
Back Flip	↖ P	-	57	-	-
-	↖ P →	-	54		
Reverse Shuffle	← ← (Back-Turned)	-	15	-	-
-	↑ P + K	-	141	-	-
Taunt: Yoo-hoo! Over here!	→ ↓ ↘ H + P + K	-	170	-	-
Taunt: Can I get you excited?	→ ↓ → H + P + K	-	95	-	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(21~14)	Cr(28~20)	Cr(28~20)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Yes	-
Cr(21~14)	Cr(24~17)	Cr(24~17)	KND	KND	KND	KND	Yes	-
Cr(19~12)	Cr(19~12)	Cr(19~12)	KND	KND	KND	KND	Yes	-
0	KND	KND	KND	KND	KND	KND	Yes	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(23~15)	Cr(23~15)	CLP	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Yes	-
-	-	-	KB	KB	-	-	Yes	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
KND	KND	KND	KND	KND	KND	KND	-	-
KND	KND	KND	KND	KND	KND	KND	-	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	-

MILA

Bio

COUNTRY
Spain

GENDER
Female

BIRTH DATE
October 4

AGE
21

BLOOD TYPE
O

HEIGHT/WEIGHT
170 cm/52 kg

BODY SIZE
B87 W54 H87 cm

FIGHTING STYLE
MMA

OCCUPATION
Freelancer

FAVORITE FOOD
Seafood Paella

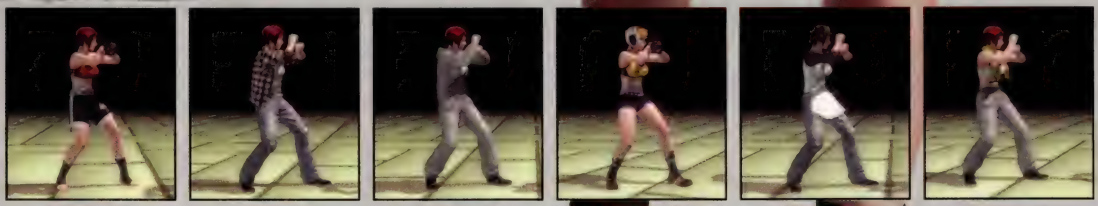
HOBBIES
Watching Pro Wrestling

An up-and-coming mixed martial arts champion who has scored spectacular victories all over the world. There is a certain fighter for whom she feels intense admiration, and her dream is to take on her idol in the ring. Now she spends her days training at the gym in between shifts at her part time job to make that dream come true.

Rating

Mila has one of the smallest move lists in the entire game, but what she has is more than enough to keep her competitive. She can cancel many of her safe attacks into her Mount stance tackle, and even cancel the tackle into three different attack options. She's also one of the few characters with three options off of her universal side step, one of which is an offensive hold that leads into her Mount stance. She has good ranged attacks and the ability to keep an opponent in a throw loop or punish him or her with decent damage output in almost any situation. She may feel a little limited due to her small move list, but in practice she's quite well-rounded and can play a rush down offensive strategy or a keep away defensive strategy.

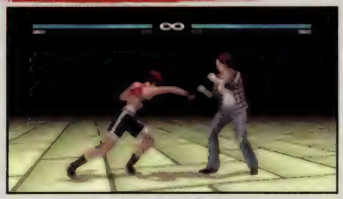
Costumes



Costume 1 | Costume 2 | Costume 3 | Costume 4 | Costume 5 | Costume 6

PRIME ATTACKS

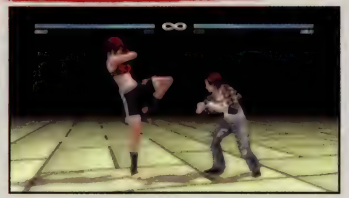
Critical Burst



⇨ P + K

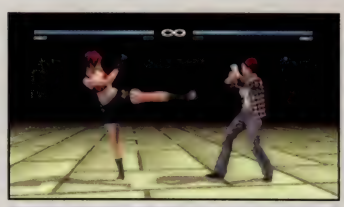
Mila's Critical Burst attack is very similar to many other character's Critical Burst attacks. It executes in 19 frames and leaves her safely at -6 if the opponent blocks. It stuns on normal hit, but should primarily be used to cross the maximum stun threshold and get a Critical Burst stun. Mila has a decent mix-up game when an opponent is stunned, so it doesn't take too much effort to get a Critical Burst stun with her.

Safe



⇨ K

Mila's ⇨ K knee doesn't have a lot of range, but it executes in 14 frames, leaves her safe at -5 when blocked, and puts the opponent in a short stun (+5 frame advantage) if it hits. The frame advantage from the stun is just enough to catch an opponent with her ⇘ T. Of course, the opponent can attack and interrupt the throw, or simply crouch under it, but that opens up the ability for Mila to inflict even more damage with an attack that stuns or launches. This is the same knee that comes at the end of her other combo strings such as ⇨ P K, P P P K, and P ⇨ P K.



⇘ K

Another one of Mila's safe attacks that shows up at the end of multiple combo strings is her ⇘ K. It executes in 15 frames and leaves her at -6 on block. If it connects as a normal hit, Mila is left at -5, while a counter hit stuns the opponent. You can cancel the attack into the Mount stance tackle with T immediately following the ⇘ K input. This is a great poking tool that can lead to a stun or transition into Mila's Mount stance. It also has a follow-up (⇘ K K) that tracks, but hits high and leaves Mila at -7 on block. The first attack is the same kick found at the end of other combo strings such as ⇦ P K.

⇦ K

Mila's ⇘ K and ⇦ K are fairly similar. The animations for the two attacks aren't that far apart, and they're both safe if the opponent blocks. Both attacks can be canceled into the Mount stance tackle as well. However, the main difference is that ⇦ K has a little bit longer reach, executes a little bit faster at 14 frames, and is slightly safer if the opponent blocks (-3). If the attack hits, it gives Mila +2 frame advantage on normal hit and stuns the opponent on counter hit. This is another great poking tool for Mila.

H + K

On paper, Mila's H + K is 18 frames and doesn't seem like it would be all that fast. In reality, it seems to come out of nowhere when used to stop an opponent from sidestepping. It hits fast and hard, knocking an opponent to the ground and tracking if the opponent attempts to side step. If it's blocked, Mila is left at -1, which is completely safe from any punishment. The only minor issue with this attack is that it hits high, but it comes out so fast it's unlikely most opponents will be able to react to it.

Frame Advantage/Whiff Punishment

⇨ ⇨ P

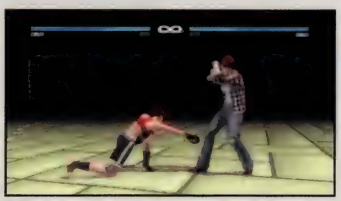
Mila's ⇨ ⇨ P is arguably her best attack outside of the Mount stance tackle. It executes in 18 frames, has great range, and gives Mila +12 frame advantage when it's blocked. In open space this doesn't give her any kind of guaranteed follow-up, but when used at the wall, the opponent has nowhere to go and Mila can follow with a guaranteed P that stuns the opponent. If the attack hits in the open it knocks the opponent to the ground. If the opponent doesn't tech roll immediately, dash up for a ground throw (⇩ T). The only minor issues with this attack would be the fact that it's very linear and it hits high. However, mix in ⇦ ⇨ K as a mid attack and Mila's ⇨ ⇨ T tracking offensive hold that leads into Mount stance to stop an opponent from sidestepping.

⇨ ⇨ K

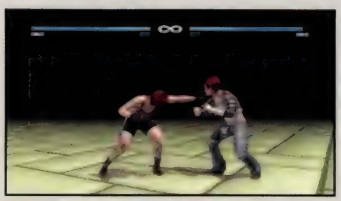
The best way to mix things up with Mila's ⇨ ⇨ P is to use ⇦ ⇨ K. It's the same speed as ⇨ ⇨ P, executing in 18 frames, but it hits mid and only gives Mila +3 frame advantage if it's blocked, or knocks the opponent back if it hits. In addition, it leaves Mila in a back-turned position. This gives her the opportunity to mix-up an opponent from back-turned, or simply turn around. After ⇨ ⇨ K is blocked, mix-up between BT ⇩ K (followed by ⇨ T if it hits) or BT ⇦ K into potential throw mix-ups. If an opponent tries to side step to get around both ⇨ ⇦ P and ⇨ ⇨ K, use ⇨ ⇨ T to track the opponent and put them in Mila's Mount stance.

NOTE **Mila's best frame advantage attacks also happen to be her best whiff punishment attacks.**

Crush

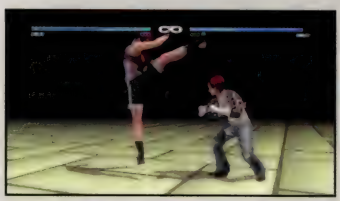


Mila's ↙ P is a decent tech crouching attack. It goes under high attacks instantly and executes in 22 frames. If it connects as a normal hit, the opponent is in a short stun (+14 advantage for Mila), and if it's a counter hit, it puts the opponent in a Trip stun. Mila doesn't get any guaranteed attacks off of the Trip stun, but the opponent can't hold immediately (there's a short delay). If the attack is blocked, Mila is left at -12, so make sure you only use this to crouch under high attacks or when an opponent is stunned. It also tracks if an opponent side steps, which can be useful if you anticipate a side step is coming.



↙ P + K

This is the same attack that can be done after Mila's Mount tackle cancel is canceled (⇦ K T H P). It executes in 17 frames and tech crouches under high attacks instantly. It stuns on normal hit, but this variation of the attack is -9 if the opponent blocks. The stance cancel version is safe at -6. This should only be used to tech crouch under an opponent's high attack.



↗ K

Mila's hop kick may look a little odd, but it's quite effective. It executes in 16 frames and tech jumps over low attacks instantly. If it connects as a normal hit, the opponent is stunned, but if it connects as a counter hit, the opponent is launched into the air for a juggle. Unfortunately, the attack is unsafe if the opponent blocks (-15), so only use it if you anticipate a low attack is coming or the opponent is stunned.

↘ H + K

While Mila's ↘ H + K tech jumps over low attacks instantly, it's a great tool for multiple reasons. It executes in 23 frames and knocks an opponent down on normal hit. This gives Mila a guaranteed ground combo throw (↓ T K K K). If the attack is blocked, Mila is safe at -4, which is a perfect time to use her universal side step throw. If the opponent attacks with anything other than something that tracks or a low throw, Mila's tackle into Mount stance will beat out the opponent.

STRATEGIES

Offensive

Mila is a very straightforward offensive character. A good Mila player flows in a constant offensive style that keeps an opponent guessing or playing defensively at all times. Mila can then change up her style completely and back away, using her long legs to keep an opponent at bay. However you want to play Mila, she has everything she needs to frustrate her opponents to no end.

At close range Mila has a few different options. Her ⇨K, ↘K, and any combo strings that end with either attack are great tools. Both of these attacks cancel into Mila's Mount stance tackle (T). The opponent always has to be aware of this if he or she wants to have any chance at stopping it. If the attacks are blocked, the opponent must be ready to crouch or use a low throw to stop the Mount stance tackle. If the opponent isn't prepared, it's very difficult to defend against it. If the attacks connect, cancel the tackle (H) and shift into one of her post-cancel attacks. The post-cancel P is the only safe attack and stuns on normal hit, but ↓P hits low and K launches on normal hit.

MOUNT CANCELS

PP⇨PT

↘PT

⇨PKT

⇨KT

↘KT

↙H+KT

Mila's basic PP combo strings also offer a strong mix-up at close range. She only has a few ways to end her PP strings safely, but she has so many options that she can free-cancel at any time and keep the opponent guessing. Her best options are PPK for a safe high attack that tracks, PP⇨K for a safe mid kick that can be canceled into the Mount tackle, PP↓K for a low attack, P⇨PK for another mid kick that cancels into Mount stance, or PPP for a mid punch that has multiple follow-ups. If the opponent tries to tech crouch under the high PP at the start of these combo strings, mix in ⇨P or ⇦P. Use ⇨PK as a safe mid kick and ⇦PK as another safe mid kick that can be canceled into the Mount tackle. The sheer amount of mix-up options available to Mila from her various P, ⇨P, and ⇦P strings is staggering and will keep an opponent guessing for a long time.

From a distance Mila has good options as well. At long range, use ⇦H+K and ↓H+K to poke at the opponent. While ⇦H+K is safe if blocked, it doesn't matter because if you're using it at maximum range, you're too far away to get punished. The same goes for ↓H+K, which is not safe, but very difficult to punish when used at maximum range. If you're a little closer than maximum range, ↓H+K gives Mila just enough frame advantage to catch the opponent with ⇨T at the tip of the throw's range, which can lead to potentially endless throw loops. It's also a very good tech crouching attack and will sometimes go under mid attacks in addition to high attacks. Treat Mila's BT ↓K just like her ↓H+K and follow it with a ⇨T if it hits.

While Mila doesn't have a large number of crush attacks like some other characters, she can evade backward with her ↙H+K. If you anticipate an opponent will try to run up and throw Mila, ↙H+K takes a full step back, evading the throw, and then moves forward with an attack to punch the throw. This also works in frame trap situations such as after a Pick-Up ground throw from Bass. In this situation Bass is at +11, but Mila's ↙H+K evades almost every follow-up option Bass has. The kick that follows the back step can also be canceled by pressing H.

Defensive

Mila doesn't really need to play a lot of defense, but that doesn't mean she can't. She has good crushing attacks as well as a couple holds that lead to decent damage. Her mid kick hold transitions into her Mount stance, while her low punch hold bounces the opponent off the ground for a full juggle. She also has a slew of offensive holds, most of which transition into her Mount stance.

Wall

Mila's best tactic when an opponent's back is to the wall is to use her ⇨⇨P guard break. It gives her +12 frame advantage, which allows her to follow with P when an opponent's back is to the wall (in open space the opponent is knocked too far away to guarantee any follow-ups). The P stuns the opponent in this situation and allows Mila to either extend the stun or go for an immediate launch into a juggle.

Throws

As a grappler character, Mila has a wide array of throws at her disposal. Use T to change sides with an opponent when Mila's back is to the wall and ↘T to go into her normal Mount. Her universal side step throw and ⇨⇨T are offensive holds that lead into her normal Mount position, while ↘T is an offensive hold that leads into her front Mount (combo throw with K, K, ⇨K). Use ⇦T to enter a side Mount (combo throw with K, K, K) as well. Meanwhile her ↓T low throw gives her +25 frame advantage, which is enough to get almost any launcher guaranteed. Use ↘↘P for maximum damage in this situation.

Mila's ⇨T gives her enough advantage (+15) to connect a guaranteed K. This allows her to enter a throw loop mix-up because K stuns in this situation and has a follow-up (KP). If you use KP and it hits, follow with an immediate ↓P as the opponent hits the ground for a small amount of additional damage. However, you want to keep the throw loop going, so just use K and then go for another ⇨T. If you're lucky, the opponent will attempt to hold the potential KP so the next ⇨T is hi counter.

If the opponent is Slow Escaping, the ⇨T connects just as he or she gets out of the stun. Also, instead of following ⇨T with K, you can use ⇦K, which is not guaranteed, but in this situation you want it blocked so you can use the Mount tackle cancel (⇦KT) to catch the opponent in Mila's Mount stance.

COMBOS

	STUN OPPONENT
EXTEND	P, ↘P, ↘K, ⇦K, ⇦P, ⇩K
UNHOLDABLE	None
CRITICAL BURST	⇨P+K
LAUNCHER	↘↘P, ⇗K
JUGGLE	↘PP > P⇨P⇨P ⇦PP > ⇨PP PPP⇨P

THROW COMBOS

THROW	⇩T > PPP⇨P

FRAME DATA AND MOVE LIST

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	10(2)15	10	High Punch	-5	-5	-2	Cr(34~26)
-	P P	(HH)	8(2)15	10	High Punch	-7	-7	-4	Cr(34~26)
-	P P P	(HH)M	11(2)16	18	Mid Punch	-11	-6	Cr(33~25)	Cr(33~25)
Combo Uppercut	P P P P	(HH)MM	17(2)21	18	Mid Punch	-9	Cr(39~29)	Cr(39~29)	Cr(39~29)
Combo Straight	P P P ⇨ P	(HH)MH	16(2)18	23	High Punch	-11	KB	KB	KB
Combo Knee	P P P K	(HH)MM	16(2)29	20	Mid Kick	-5	Cr(11~5)	Cr(11~5)	Cr(11~5)
One Two High Kick	P P K	(HH)H	13(2)23	25	High Kick	-7	Cr(11~6)	Cr(11~6)	Cr(26~18)
One Two Mid Kick	P P ⇨ K	(HH)M	15 2 24	22	Mid Kick	-6	1	Cr(25~17)	Cr(25~17)
-	P P ⇨ K T	(HH).H (Offensive Hold)	37(3)16	-	-	-	-	-	-
One Two Low Kick	P P ↓ K	(HH)L	15(2)25	10	Low Kick	-9	-6	Cr(24~16)	Cr(24~16)
-	P ⇨ P	HM	12(2)16	18	Mid Punch	-11	-6	Cr(33~25)	Cr(33~25)
Jab Body Upper	P ⇨ P P	HMM	17(2)21	18	Mid Punch	-9	Cr(39~29)	Cr(39~29)	Cr(39~29)
Jab Body Straight	P ⇨ P ⇨ P	HMH	16(2)18	23	High Punch	-11	KB	KB	KB
Jab Body Knee	P ⇨ P K	HMM	16(2)29	20	Mid Kick	-5	Cr(11~5)	Cr(11~5)	Cr(11~5)
Jab High Kick	P K	HH	13(2)23	25	High Kick	-7	Cr(11~6)	Cr(11~6)	Cr(26~18)
-	⇨ P	M	12(2)16	18	Mid Punch	-11	-6	Cr(33~25)	Cr(33~25)
Body Straight	⇨ P P	MH	16(2)18	23	High Punch	-11	KB	KB	KB
Body Knee	⇨ P K	MM	16(2)29	20	Mid Kick	-5	Cr(11~5)	Cr(11~5)	Cr(11~5)
Dash Straight	⇨ ⇨ P	H	18(2)22	28	High Punch	GB(12)	KB	KB	KB
-	⇦ P	H	16(2)16	20	High Punch	-12	Cr(18~13)	Cr(33~25)	Cr(33~25)
Hook Upper	⇩ P P	HM	15(2)25	20	Mid Punch	-9	-3	Cr(35~25)	Cr(35~25)
Hook Mid Kick	⇩ P K	HM	15(2)24	22	Mid Kick	-5	-10	Cr(25~17)	Cr(25~17)
-	⇩ P K T	H.H (Offensive Hold)	35(3)16	-	-	-	-	-	-
Hook Low Kick	⇨ P ↓ K	HL	15(2)25	10	Low Kick	-9	-6	Cr(24~16)	Cr(24~16)
-	↑ P	H	12(2)21	15	High Punch	-8	-4	Cr(28~20)	Cr(28~20)
-	↑ P P	(HH)	13(2)26	20	High Punch	-10	Cr(8~3)	Cr(8~3)	Cr(8~3)
Double Hook Smash	↑ P P P	(HH)M	17(2)27	24	Mid Punch	-11	Cr(33~23)	Cr(33~23)	Cr(33~23)
Jumping Punch	↗ P	M	28(3)19	28	Jumping Mid Punch	-3	KND	KND	KND
Back Blow	↗ P	H	18(2)29	18	High Punch	-11	Cr(3~-2)	CLP	CLP
-	↗ P ⇨ T	H.H (Offensive Hold)	23(3)17	-	-	-	-	-	-
-	↓ P	L	14(2)18	5	Low Punch	-4	1	Cr(11~7)	Cr(11~7)
-	↘ P	M	15(2)25	18	Mid Punch	-9	-9	Cr(35~25)	Cr(35~25)
Upper Overhand	↘ P P	MM	16(2)24	26	Mid Punch	-13	5	Cr(25~17)	Cr(25~17)
Long Upper	↘ ↘ P	M	21(3)26	26	Mid Punch	-15	LNC	LNC	LNC
Sweep Hook	→ P	L	22(3)23	18	Low Punch	-12	Cr(14~8)	Cr(20~13)	Cr(20~13)
-	K	H	13(2)23	28	High Kick	-7	Cr(11~6)	Cr(11~6)	Cr(26~18)
High Kick Overhand	K P	HM	26(2)23	26	Mid Punch	-13	Cr(26~18)	BNC	BNC
Knee Lift	⇨ K	M	14(2)29	26	Mid Kick	-8	Cr(11~5)	Cr(11~5)	Cr(11~5)
Bass Kick	⇨ ⇨ K	M	16(2)31	36	Mid Kick	GB(3)	KB	KB	KB
Stop	⇦ K	M	14(3)23	18	Mid Kick	-2	2	Cr(25~17)	Cr(25~17)
-	⇨ K T	M	23(3)15	-	-	-	-	-	-
Spinning High Kick	↑ K	H	18(3)32	27	High Kick	-8	KB	KB	KB
Upper Kick	↗ K	M	16(4)23	25	High Kick	-15	Cr(35~25)	LNC	LNC
Hard Front Kick	↘ K	M	20~34(2)19	24	Mid Kick	-8	Cr(30~22)	Cr(30~22)	Cr(30~22)
Hard Front Kick	↘ K	M		44	Mid Kick	GB(15)	Cr(50~38)	Cr(50~38)	Cr(50~38)
-	↓ K	L	15(2)25	10	Low Kick	-14	-13	Cr(24~16)	Cr(24~16)
-	↓ K P	LH	12(2)21	15	High Punch	-8	-7	Cr(28~20)	Cr(28~20)
-	↓ K P P	L(HH)	13(2)26	20	High Punch	-10	Cr(8~3)	Cr(8~3)	Cr(8~3)
Low Flip Strike Hook Smash	↓ K P P P	L(HH)M	17(2)27	24	Mid Punch	-11	Cr(33~23)	Cr(33~23)	Cr(33~23)
-	↘ K	M	15(2)24	24	Mid Kick	-6	-4	Cr(25~17)	Cr(25~17)
Mid High Kick	⇦ K K	MH	20(2)23	25	High Kick	-7	Cr(11~6)	Cr(11~6)	Cr(26~18)
-	↘ K T	H (Offensive Hold	37(3)16	-	-	-	-	-	-
Overhand Strike	P ↑ K	M	18(2)23	28	Mid Punch	-13	Cr(26~18)	BNC	BNC
Corkscrew Strike	⇨ P ↑ K	M	19(3)21	24	Mid Punch	-8	Cr(27~19)	CLP	CB
Hard Hook	⇩ P ↑ K	M	30(2)35	28	Mid Punch	-10	KB	KB	KB
Getting Power Blow	⇨ P ↑ K	M	39~59(2)35	80	Mid Punch	GB(17)	PB	PB	PB
Crouching Strike	↷ P ↑ K	M	17(2)27	20	Mid Punch	-9	Cr(22~14)	Cr(22~14)	Cr(22~14)
High Kick Canon	H ↑ K	H	18(3)27	30	High Kick	-1	KB	KB	KB
Rising Knee	↷ H ↑ K	M	22(3)27	25	Mid Kick	-13	LNC	LNC	LNC
Back Spin Kick	⇦ H ↑ K	M	15(2)23	24	Mid Kick	-7	Cr(26~18)	Cr(26~18)	Cr(26~18)
Low Spin Kick	↓ H ↑ K	L	23(3)28	24	Low Kick	-13	Cr(9~3)	Cr(15~8)	KND
Flip Kick	↘ H ↑ K	M	23(3)24	25	Mid Kick	-4	KND	KND	KND
-	↓ H ↑ K	L	28(2)25	10	Low Kick	-8	-6	Cr(24~16)	Cr(24~16)
-	↓ H ↑ K P	(LH)	12(2)21	15	High Punch	-8	-7	Cr(28~20)	Cr(28~20)
-	↓ H ↑ K P P	(LHH)	13(2)26	20	High Punch	-10	Cr(8~3)	Cr(8~3)	Cr(8~3)
Switchstep Strike Flip Strike Hook Smash	↷ H ↑ K P P P	(LHH)M	17(2)27	24	Mid Punch	-11	Cr(33~23)	Cr(33~23)	Cr(33~23)
Switch Step Low Feint	↷ H ↑ K H	-	30	-	-	-	-	-	-
-	↷ H ↑ K T	H (Offensive Hold	35(3)18	-	-	-	-	-	-
Takedown Feint	H (During string-based OH)	-	28	-	-	-	-	-	-
Head Slip Strike	P (During Takedown Feint)	M	30(2)27	20	Mid Punch	-8	Cr(22~14)	Cr(22~14)	Cr(22~14)
Sweep Hook	↑ P (During Takedown Feint)	L	40(3)23	18	Low Punch	-12	Cr(14~8)	Cr(20~13)	Cr(20~13)
Rising Knee	K (During Takedown Feint)	M	35(3)27	20	Mid Kick	-13	Cr(12~6)	LNC	LNC

Unholdable, Semi-Safe, Unsafe, Safe

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(9~6)	Cr(9~6)	-	-	No	-
-	-	-	Cr(9~6)	Cr(9~6)	-	-	No	-
Cr(25~18)	Cr(33~25)	Cr(33~25)	Cr(24~18)	Cr(24~18)	Cr(24~18)	Cr(24~18)	No	-
-	-	-	Cr(33~24)	Cr(33~24)	-	-	No	-
-	-	-	KB	KB	-	-	No	-
Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	No	-
-	-	-	Cr(26~18)	Cr(26~18)	-	-	Yes	-
Cr(17~10)	Cr(25~17)	Cr(25~17)	Cr(30~21)	Cr(30~21)	Cr(30~21)	Cr(30~21)	No	-
-	-	-	-	-	-	-	Yes	MNT
4	Cr(19~12)	Cr(19~12)	Cr(4~0)	Cr(4~0)	Cr(4~0)	Cr(4~0)	No	-
Cr(25~18)	Cr(33~25)	Cr(33~25)	Cr(24~18)	Cr(24~18)	Cr(24~18)	Cr(24~18)	No	-
-	-	-	Cr(33~24)	Cr(33~24)	-	-	No	-
-	-	-	KB	KB	-	-	No	-
Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	No	-
-	-	-	Cr(26~18)	Cr(26~18)	-	-	Yes	-
Cr(25~18)	Cr(33~25)	Cr(33~25)	Cr(24~18)	Cr(24~18)	Cr(24~18)	Cr(24~18)	No	-
-	-	-	KB	KB	-	-	No	-
Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	No	-
-	-	-	KB	KB	-	-	No	-
-	-	-	Cr(33~25)	Cr(33~25)	-	-	No	-
Cr(35~25)	Cr(35~25)	Cr(35~25)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
Cr(17~10)	Cr(25~17)	Cr(25~17)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
-	-	-	-	-	-	-	Yes	MNT
4	Cr(19~12)	Cr(19~12)	Cr(4~0)	Cr(4~0)	Cr(4~0)	Cr(4~0)	No	-
-	-	-	Cr(28~20)	Cr(28~20)	-	-	No	-
-	-	-	Cr(33~23)	Cr(33~23)	-	-	Yes	-
Cr(33~23)	Cr(33~23)	Cr(33~23)	Cr(27~18)	Cr(27~18)	Cr(27~18)	Cr(27~18)	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
-	-	-	Cr(11~5)	Cr(11~5)	-	-	Yes	-
-	-	-	-	-	-	-	Yes	MNT
1	Cr(11~7)	Cr(11~7)	Cr(11~7)	Cr(11~7)	Cr(11~7)	Cr(11~7)	No	-
Cr(35~25)	Cr(35~25)	Cr(35~25)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
Cr(25~17)	Cr(25~17)	Cr(25~17)	Cr(30~21)	Cr(30~21)	Cr(30~21)	Cr(30~21)	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(14~8)	Cr(20~13)	Cr(20~13)	Cr(5~1)	Cr(35~25)	Cr(5~1)	Cr(35~25)	Yes	-
-	-	-	Cr(26~18)	Cr(26~18)	-	-	Yes	-
Cr(26~18)	BNC	BNC	BNC	BNC	BNC	BNC	No	-
Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	No	-
KB	KB	KB	KB	KB	KB	KB	No	BT
Cr(25~17)	Cr(25~17)	Cr(25~17)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
-	-	-	-	-	-	-	Yes	MNT
-	-	-	KB	KB	-	-	Yes	-
-	-	-	LNC	LNC	-	-	No	-
Cr(30~22)	Cr(30~22)	Cr(30~22)	Cr(21~15)	Cr(21~15)	Cr(21~15)	Cr(21~15)	No	-
Cr(50~38)	Cr(50~38)	Cr(50~38)	Cr(21~15)	Cr(21~15)	Cr(21~15)	Cr(21~15)	No	-
-13	Cr(19~12)	Cr(19~12)	Cr(4~0)	Cr(4~0)	Cr(4~0)	Cr(4~0)	No	-
-	-	-	Cr(28~20)	Cr(28~20)	-	-	No	-
-	-	-	Cr(33~23)	Cr(33~23)	-	-	Yes	-
Cr(33~23)	Cr(33~23)	Cr(33~23)	Cr(27~18)	Cr(27~18)	Cr(27~18)	Cr(27~18)	No	-
Cr(25~17)	Cr(25~17)	Cr(25~17)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
-	-	-	Cr(26~18)	Cr(26~18)	-	-	Yes	-
-	-	-	-	-	-	-	Yes	MNT
Cr(26~18)	BNC	BNC	BNC	BNC	BNC	BNC	No	-
Cr(27~19)	CLP	CB	CLP	CLP	CLP	CLP	No	-
KB	KB	KB	KB	KB	KB	Cr(14~6)	No	-
PB	PB	PB	PB	PB	PB	PB	No	-
Cr(22~14)	Cr(22~14)	Cr(22~14)	Cr(27~18)	Cr(27~18)	Cr(27~18)	Cr(27~18)	No	-
-	-	-	KB	KB	-	-	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(26~18)	Cr(26~18)	Cr(26~18)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
Cr(9~3)	Cr(15~8)	KND	KND	KND	KND	KND	Yes	-
KND	KND	KND	KND	KND	KND	KND	No	-
-5	Cr(19~12)	Cr(19~12)	Cr(4~0)	Cr(4~0)	Cr(4~0)	Cr(4~0)	No	-
-	-	-	Cr(28~20)	Cr(28~20)	-	-	No	-
-	-	-	Cr(33~23)	Cr(33~23)	-	-	Yes	-
Cr(33~23)	Cr(33~23)	Cr(33~23)	Cr(27~18)	Cr(27~18)	Cr(27~18)	Cr(27~18)	No	-
-	-	-	-	-	-	-	No	-
-	-	-	-	-	-	-	Yes	MNT
-	-	-	-	-	-	-	No	-
Cr(22~14)	Cr(22~14)	Cr(22~14)	Cr(27~18)	Cr(27~18)	Cr(27~18)	Cr(27~18)	No	-
Cr(14~8)	Cr(20~13)	Cr(20~13)	Cr(5~1)	Cr(35~25)	Cr(5~1)	Cr(35~25)	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-

Back-Turned

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	13(2)15	10	High Punch	-5	-5	-2	Cr(34~26)
-	⇐ P	M	13(2)16	18	Mid Punch	-11	-5	Cr(33~25)	Cr(33~25)
-	↓ P	L	15(2)18	5	Low Punch	-4	1	Cr(11~7)	Cr(11~7)
-	K	H	18(2)23	28	High Kick	-7	Cr(11~6)	Cr(11~6)	Cr(26~18)
-	⇐ K	M	18(2)21	24	Mid Kick	-6	-5	Cr(28~20)	Cr(28~20)
-	↓ K	L	19(3)28	24	Low Kick	-14	Cr(9~3)	Cr(15~8)	KND

Throws

Name	Notation	Height	Execution	Damage	Advantage on Hit
Throwdown	T	H	5(2)22	42	-
Temple Shot	⇐ T	H	7(2)24	20	15
-	⇐ T (From behind)	H	7(2)24	30	15
Power Slam	⇐ T	H	10(2)25	30	-
Takedown	⇐ ⇐ T	H (Offensive Hold)	21(3)17	30	-
Takedown	⇐ ⇐ T (To opponent's back)	H (Offensive Hold)	21(3)17	30	-
Takedown	Side Step, T	H (Offensive Hold)	28(3)18	30	-
Front Kick Takedown	↓ T	H	12(2)28	10+30	-
Front Kick Takedown	⇐ T (Facing the wall)	Wall	12(2)28	20+30	-
Crouching Knee Lift	↓ T (To crouching opponent)	K	5(2)21	25	Cr(25)
Takedown Press	↑ T (To crouching opponent)	L (Offensive Hold)	10(3)30	30	-
Spinning Arm Bar	T (To opponent's back)	H	5(2)22	58	-
Chokse Sleeper	↓ T (To crouching opponent's back)	L	5(2)21	62	-
Takedown	T (While grounded, with face down, head toward opponent)	H (Offensive Hold)	21(3)17	30	-
Tate-Shiho-Gatame	↓ T (While facing the feet of an opponent lying face up on the ground)	Takedown	7(2)33	30	-
Side Position	↓ T (While facing the head of an opponent lying face up on the ground)	Takedown	7(2)33	-	-
Mount	↑ T (While beside an opponent lying face up on the ground)	Takedown	7(2)33	-	-
Sprawl	↓ T (While facing the feet of an opponent lying face down on the ground)	Takedown	7(2)33	-	-
Ground Choke	↑ T (While beside an opponent lying face down on the ground)	Takedown	7(2)33	30	-
Leg Breaker	↓ T (While facing the head of an opponent lying face down on the ground)	Takedown	7(2)33	30	-

Tag Throws

Name	Notation	Partner	Height/Type	Execution	Damage
-	T	Tina Armstrong	H	5(2)22	30+40
-	T	Bass Armstrong	H	5(2)22	20+50
-	T	Other	H	Varies Per Partner	55

Special Moves

Name	Notation	Height	Execution	Attack Type	Damage
Taunt: Fight Pose	⇐ ⇐ ⇐ T ⇐ K	-	125	10	
Taunt: Spank	⇐ ⇐ ⇐ T ⇐ K	-	120	18	

Down Attacks

Name	Notation	Height/Type	Execution	Damage
Standing Pound	↓ P	Grounded	17(2)31	10
Jumping Pound	↑ P ⇐ K	Grounded	34(10)79/50	18

Wake-Up Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While on the ground, K	M	35(4)18	20	Mid Kick	-8	Cr(21~14)	Cr(28~20)	Cr(28~20)
-	While on the ground, ↓ K	L	34(4)18	20	Low Kick	-10	Cr(23~16)	Cr(26~19)	Cr(26~19)

Side Step Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
Sidestep Upper	Sidestep P	M	26(2)25	20	Mid Punch	1	Cr(35~25)	Cr(35~25)	Cr(35~25)
Sidestep High	Sidestep K	H	26(2)23	28	High Kick	-12	Cr(11~6)	Cr(11~6)	Cr(26~18)
Takedown	Sidestep T	H (Offensive Hold)	28(3)18	30	-	-	-	-	-

Partition Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While Jumping, P	M	32(2)25	38	Jumping Mid Punch	GB	BNC	BNC	BNC
-	While Jumping, K	M	34(2)27	25	Jumping Mid Kick	-13	LNC	LNC	LNC
-	When Landing, P	H	56(2)22	28	High Punch	GB	KB	KB	KB
-	When Landing, K	L	56(3)28	24	Low Kick	-14	Cr(9~3)	Cr(15~8)	KND
-	While Jumping T	H	35(2)24	42	-	-	-	-	-
-	When Landing, T	H	45(2)25	42	-	-	-	-	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(9~6)	Cr(9~6)	-	-	No	-
Cr(25~18)	Cr(33~25)	Cr(33~25)	Cr(24~18)	Cr(24~18)	Cr(24~18)	Cr(24~18)	No	-
1	Cr(11~7)	Cr(11~7)	Cr(11~7)	Cr(11~7)	Cr(11~7)	Cr(11~7)	No	-
-	-	-	Cr(26~18)	Cr(26~18)	-	-	Yes	-
Cr(20~13)	Cr(28~20)	Cr(28~20)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	No	-
Cr(9~3)	Cr(15~8)	KND	KND	KND	KND	KND	Yes	-

Holds

Name	Notation	Height/Type	Execution	Damage	Advantage on Hit
Flying Triangle Choke	↖ P	H/P	0(18)12	54	-
Leg Catch Throwdown	↖ K	H/K	0(18)12	54	-
Rolling Arm Lock	← P	M/P	0(18)12	35	-
Leg Catch Tackle	← K	M/K	0(18)12	35	MNT
Leg Catch Power Slam	→ K (Facing the wall)	M/K	0(18)12	10+35	MNT
Knee Hammer	↙ P	L/P	0(18)12	10+15	-
Leg Sweep	↙ K	L/K	0(18)12	35	-
Rolling Kneebar	← K	Jumping P	0(18)12	20+39	-
Flying Pound	→ K	Jumping K	0(18)12	59	-

Mounted Position

Name	Notation	Attack Type	Execution	Damage
-	P	Combo Throw	-	10
-	P (Combo Throw 1)	Combo Throw	-	15
Triple Pound	P (Combo Throw 2)	Combo Throw	-	20
-	Combo Throw	-	30	

Side Position

Name	Notation	Attack Type	Execution	Damage
-	K	Combo Throw	-	15
-	K (Combo Throw 1)	Combo Throw	-	15
Liver Crush Triple Knee	K (Combo Throw 2)	Combo Throw	-	15
-	Combo Throw	-	30	

Sprawled Position

Name	Notation	Attack Type	Execution	Damage
-	K	Combo Throw	-	15
-	K (Combo Throw 1)	Combo Throw	-	15
Head Crush Triple Knee	K (Combo Throw 2)	Combo Throw	-	15
-	Combo Throw	-	30	

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(21~14)	Cr(28~20)	Cr(28~20)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Yes	-
Cr(23~16)	Cr(26~19)	Cr(26~19)	KND	KND	KND	KND	Yes	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(35~25)	Cr(35~25)	Cr(35~25)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
-	-	-	Cr(26~18)	Cr(26~18)	-	-	Yes	-
-	-	-	-	-	-	-	-	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	KB	KB	-	-	No	-
Cr(9~3)	Cr(15~8)	KND	KND	KND	KND	KND	Yes	-
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	-

PAI CHAN

Bio

COUNTRY
China

GENDER
Female

BIRTH DATE
May 17

BLOOD TYPE
O

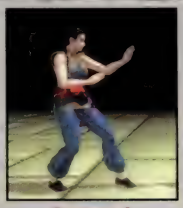
FIGHTING STYLE
Fighting Style: Mi Zong Quan (Ensei-ken)

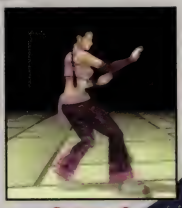
Lau Chan's only daughter, Pai Chan has received special instruction in martial arts since early childhood. Though she once hated her father, her attitude towards him has softened after she watched him suffer with illness in his twilight years. As well as being a martial artist, Pai Chan is also a famous actress in her home country.

Rating

Pai is probably the closest to a *Dead or Alive* character out of all three *Virtua Fighter* characters. She has several different stances, but can't always enter those stances safely. She has to choose between entering a stance and risking getting interrupted, or finishing her unsafe combo string in anticipation that the opponent will try to interrupt. It's these choices that make Pai unique and a constant threat as her speed makes it difficult to predict what her next move will be. She also has a plethora of safe attacks and attacks that give her frame advantage when blocked to go alongside her various stances. On top of all this, she has multiple unholdable stuns with guaranteed follow-ups. She is a brutally offensive character who runs circles around the competition in the right hands.

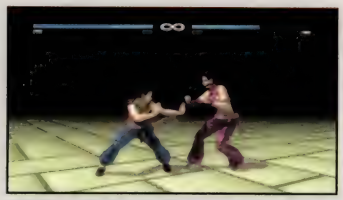
Costumes


Costume 1


Costume 2

PRIME ATTACKS

Critical Burst



⇨ ⇨ P

Pai's Critical Burst doubles as a whiff punisher because it executes quickly (19 frames) and covers a good distance. It also causes a short stun on normal hit, a lengthy stun on counter hit, and leaves Pai safely at -6 if it's blocked. Due to Pai's various stances, having a Critical Burst only available from neutral stance means you won't be seeing it as much as you might see some other characters' Critical Burst attacks. However, there are times when she is in a neutral stance at the maximum stun threshold.

↘ P + K

Most characters in *DOA5* either have frame advantage or a fast attack speed. Very few can use both effectively. Pai is one of those few, and ↘ P + K is the perfect example of this. It's one of the few 11-frame mid attacks in the game, and coupled with Pai's large amount of frame advantage, it becomes very difficult for most characters to match her speed or contend with her offensive pressure. If the attack is blocked, Pai is left at -5, and if it hits as a normal hit, the opponent is put in a very short stun that should be treated as though it's frame advantage (+3). Follow this with ⇦ K into BOK stance or something similar to keep Pai's offensive pressure going. If the attack connects as a counter hit, it knocks the opponent down.

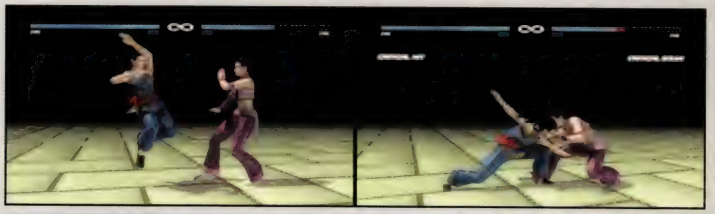
Safe

⇦ K

Pai has a ton of safe attacks, but ⇦ K serves a purpose beyond just being a safe poking tool. It executes in 17 frames, tracks a sidestepping opponent, and causes a short stun on normal hit. If it's blocked, Pai is left at -6, and she can transition into Bokutai (BOK) stance by pressing ⇩. It also has decent range, which allows Pai to connect ⇦ K at maximum range, transition into BOK, and then attack from a safe distance. This is one of the few attacks in her arsenal that allows her to do enter BOK moderately safely.

⇨ K P

While Pai's ⇨ K P doesn't cover a lot of range, it's fast and safe when blocked. The first attack executes in 15 frames and leaves Pai at -5 if it's blocked. If it connects, it causes a short stun that essentially gives Pai +16 frame advantage (although the opponent can use a hold). The second attack is -4 on normal hit and -7 when blocked. Pai can transition into Hakkeshou (HAK) stance after the second attack by pressing ↗ P + K or ↖ P + K. If you anticipate an opponent will try to interrupt during the stance transition, use one of the third hit options available at the end of this combo string. ⇨ K P K ends with a high attack that tracks and leaves Pai at -17 if blocked, ⇨ K P ⇩ K is a low attack that tracks and leaves Pai at -19 if blocked, and ⇨ K P ↖ K is a mid attack that does not track and leaves Pai at -21 if blocked. Of course, you can always free-cancel to bait a hold or simply start another combo string.



⇨ ⇨ P + K

On paper, ⇨ ⇨ P + K doesn't look like a great attack. It's a little slow with a 29-frame execution speed, and that could cause some players to overlook it. However, it's -5 on block, stuns on normal hit, covers a decent distance, and Pai can transition into BOK by pressing ⇦. Pai jumps during the animation, but this is not an attack that should be used for tech jumping over a low attack. Instead, use it from a distance when Pai is at advantage and transition into BOK somewhat safely in the process.

Frame Advantage

P + K

Pai's P + K serves two purposes. It gives Pai +1 frame advantage if it's blocked, which is big for someone as fast as she is. If it connects as a normal hit or counter hit, the opponent is in a very short (5-frame) stun, but as a hi counter hit it causes an unholdable Sit-Down stun. Pai gets +19 frame advantage from the Sit-Down stun, which allows her to launch with → P + K. Pai can also get the Sit-Down stun from this attack by using it on a stunned opponent.

↘ P K

Pai's → P K is the mother of all guard breaks in *Dead or Alive 5*. The first attack executes in 20 frames and leaves Pai at -10 if it hits or -9 if it's blocked, but it tech crouches under high attacks instantly. After the first attack, Pai can also transition into BOK or continue the combo string with several options. This is where things start to get interesting. The first option is a high kick that tracks (→ P K) and leaves Pai at -13 on block and knocks the opponent down if it hits. She can also use → P P, which ends with a high attack that's -3 on block and -1 on hit. However, the ideal option is → P K, which ends the combo string with a 42-frame guard break that gives Pai +30 frame advantage if it's blocked. This allows her to follow with a guaranteed → → K + K that causes an unholdable Sit-Down stun and leaves Pai in her back-turned position. From here she can use BT → K to launch the opponent for a juggle, or BT ↓ P + K → T for what is generally more damage than most juggles. To top it off, if the guard break hits, it bounces the opponent off the ground for a juggle.

HAK P

There are a few different ways to transition into Pai's Hakkeshou stance with moderate safety. Once you're in the stance, HAK P is a great attack to use. It executes in 19 frames, gives Pai +1 frame advantage if it's blocked, and causes the opponent to bounce off the ground for a short juggle (→ K P or something similar) if it hits. Use this attack a few times to condition an opponent to expect it, then go for HAK ↓ K to mix things up.

→ P

Pai's → P may be a little slow compared to some of her other attacks, but it most certainly has its uses. The attack executes in 25 frames and gives Pai +1 frame advantage if it's blocked. If it connects, it stuns the opponent for a lengthy time, allowing Pai to follow with almost any attack in her move list (of course the opponent can use a hold at any time). It has good range and could potentially be used as a whiff punisher with good timing to compensate for the slow execution speed.

Crush

⇨ H :: K

There are quite a few tech jumping attacks in Pai's arsenal. Her ⇨ H :: K tech jumps over low attacks instantly and leaves Pai safely at -6 if the opponent happens to block. It executes in 26 frames and causes a ground bounce if it connects. If you manage to connect ⇨ H :: K as a hi counter or toward the maximum stun threshold, it bounces the opponent high enough to follow with a juggle.

⇦ ⇦ K K

Pai's ⇦ ⇦ K K requires a bit of dexterity to get the most out of the attack. The first attack in the combo executes in 15 frames and is safe if the opponent blocks (-5). It also tracks and causes a short stun if it hits, but it's a high attack, so be cautious of a tech crouching attack from the opponent. The follow-up attack is what makes this a solid option for Pai. It's -4 if the opponent blocks, but on hit it causes an unholdable Stumble stun that gives Pai +18 frame advantage. To make the most of this advantage, you must dash forward slightly and use ⇨ ⇨ H :: K to reach the opponent as he or she stumbles back. With proper timing (which is not easy), ⇨ ⇨ H :: K bounces the opponent off the ground for a full juggle. This is much easier if the opponent does not Slow Escape, but you must assume he or she will, especially when you're up against top players.

⇨ P :: K

By itself, Pai's ⇨ P :: K isn't particularly significant aside from the fact that it gives her +2 frame advantage if it hits. It's a fairly quick attack, executing in 15 frames, and Pai is safe if the opponent blocks (-6), but the most important aspect of this attack is that it transitions into Pai's Hakkeshou stance with ⇩ P :: K or ⇖ P :: K. Start off with ⇨ P :: K, transition into HAK stance, then attack with HAK P for frame advantage on block or a short juggle if it connects. If you anticipate the opponent will interrupt HAK stance, continue the string as ⇨ P :: K P. Be careful, though. While the second hit causes a short stun if it connects, it's unsafe if the opponent blocks, leaving Pai at -9.

Whiff Punishment

⇨ ⇨ K

Pai has quite a few attacks that cover a decent distance, but many of them are too slow to be used as proper whiff punishment tools. Luckily she has ⇨ ⇨ K, which reaches a fair distance and executes quickly at 17 frames. It is a high attack, which means that it doesn't punish whiffed low attacks or tech crouching attacks very well. However, if it connects, it causes a deep stun that allows Pai to follow up with a number of different attacks (although the opponent can still use a hold). If it's blocked, Pai is left at -9, so try to limit this attack to only whiff punishment.

STRATEGIES

Offensive

The key to winning with Pai is to utilize her speed, frame advantage, general safety, and stance mix-ups to keep an opponent playing defensively for a large portion of the match. She has several attacks that lead into her various stances and she should use a wide variety of them to keep opponents guessing. A good mixture of safe attacks, frame advantage attacks, and unsafe combo strings that can be canceled into stances is a must for any Pai user. The threat of transitioning into a stance must always be on your opponent's mind when fighting against Pai.

When transitioning into Hakkeshou stance, Pai performs a technique that parries all high and mid punch attacks. The transition can be delayed by delaying the input slightly to throw off an opponent. If you hold the direction Pai is walking (↖ or ↗), she will continue to walk in that direction. If you change directions (shifting between ↖ and ↗), every time she changes direction, Pai will use the parry. For the most part this will not play a huge factor when transitioning into Pai's Hakkeshou stance because it's not beneficial to remain in the stance any longer than necessary.

For example, Pai's ↗ P combo string transitions into Bokutai, Hakkeshou, or back-turned at different points throughout the combo. It starts with ↗ P, which is a low attack that tech crouches under high attacks, making it somewhat easier to connect. Pai can transition into Bokutai after ↗ P, but she'll be at a slight disadvantage. The opponent must decided whether Pai will transition or continue the combo. If Pai continues and the opponent tries to interrupt, Pai will land a hit and start a combo.

If the opponent hesitates, Pai can continue the combo one of many ways. She can use the ↘ P K guard break to score a guaranteed combo if the opponent continues to block or continue the combo with ↗ P P or ↗ P K, potentially canceling into Hakkeshou with ↘ P P ↗ P + K (or ↖ P + K) or back-turned with ↘ P P ← P. On top of all of this, she can continue her combo string without any transitions, and free-cancel at any point.

While Hakkeshou and Bokutai transitions can work from a neutral position, it's best to refrain from transitioning into back-turned until the opponent is stunned. It's difficult for Pai to make the stance transition and remain safe from harm unless she hits the opponent with the attack just before the transition or the opponent is already stunned. In addition, as soon as Pai enters back-turned, input ↗ K to execute an unblockable mid kick. An adept opponent can side step or interrupt the attack, but if you use is sparingly, it will connect.

One thing to remember is that the Meishouho stance P P looks slow but it has a lot of priority and will beat out many attacks unexpectedly. This also allows Pai to transition into Bokutai a little easier as well. When playing as Pai, weighing the risk and reward of transitioning into her various stances should always be on your mind. Use her frame advantage to keep an opponent on the defensive, then transition into a stance when you feel the opponent will not interrupt.

HAKKESHOU CANCELS

P P P ↗ P + K
↘ P P ↗ P + K
→ K P ↗ P + K
← P + K ↗ P + K
BOK P ↗ P + K

NOTE

Pai's Hakkeshou cancels can be performed with either ↘ P P ↓ K or ↘ P + K, depending on the direction you wish to move. If you hold one direction, you can press and hold the other direction to change Pai's trajectory.

BOKUTAI CANCELS

P K ↓
↘ P ←
← K ↓
← ← P + K ←

BACK-TURNED CANCELS

↘ P P ← P
↘ P K ←
← ← P
← ← K
← P + K
H + K
→ → H + K
BOK P + P

Defensive

Pai has a good back dash and parries out of her Hakkeshou stance transition, but she is unique in the fact that she does not have normal holds like a vast majority of the cast. Instead, all of her holds inflict minimal damage, but give her frame advantage and guaranteed follow-ups. Her high punch hold gives her +25 frame advantage with the opponent in a back-turned position. Use → → H + K to launch the opponent for a juggle. Her high kick hold gives her +26 frame advantage, but the opponent is left quite a distance from Pai. Quickly dash toward the opponent and use ↘ K to extend the stun. The timing is strict, but it can be done with practice.

Pai's mid punch hold gives her +18 frame advantage, but the opponent can hold, eliminating any guaranteed follow-ups. Treat this like a normal stun and mix-up your attacks to avoid a hold. Her mid kick hold gives her +22 frame advantage, allowing for a P + K follow-up into an unholdable Sit-Down stun. Launch the opponent with ↘ H + K, then follow with a juggle of your choice.

No guaranteed damage is had from her low punch hold. Pai gets +4 frame advantage with the opponent in a back-turned position. Use this to continue offensive pressure. Rounding out her defensive options is a low kick hold, which Pai can follow with ↘ K to extend the stun. Be careful because the opponent can hold before the end of the stun. Use ↘ K as a guaranteed follow-up in this situation.

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Wall

Pai's ⇨ T wall throw can only be done if her back is as close to the wall as possible. If she's even a slight distance from the wall, she will get her normal ⇨ T throw instead. The wall variant inflicts more damage, but don't wait near the wall to pull it off. It also doesn't change position, so the only benefit is the additional damage.

Most of Pai's main attacks do not cause a wall hit, which means that your combos and juggles should remain unchanged for the most part. Her ⇘ P + K will cause a wall hit, but her ⇨ P, ⇨ ⇨ H + K, ⇨ H + K, and P K do not. Keep this in mind when you have an opponent pinned against the wall.

Throws

Pai's ⇘ T, ⇩ ⇨ T, and ⇩ ⇦ T throws all switch sides with the opponent. Use these when Pai's back is to the wall, unless you're going for her wall throw. Her ⇨ ⇦ T throw also changes sides and gives her +11 frame advantage. With this she can follow with ⇗ K K or ⇘ P + K. It's also possible to launch the opponent with K, but he or she can back dash before the attack hits. Her ⇦ ⇨ T throw gives her +13 frame advantage, which allows her to connect ⇨ P, then ⇗ K for a stun, ⇘ P + K for an easy knock down, or ⇗ ⇗ P + K for a launch. Her ⇘ ⇘ T and ⇦ T low throws both give her +18 frame advantage. Follow them with K to launch the opponent for a juggle. In addition, her Hakkeshou stance T throw gives her +10 frame advantage, but nothing is guaranteed after it connects.

COMBOS

	STUN OPPONENT
EXTEND	⇦ P, ⇦ ⇦ P, ⇨ ⇨ K, BT ⇦ P
UNHOLDABLE	P + K, ⇨ ⇨ H + K
CRITICAL BURST	⇨ ⇨ P
LAUNCHER	K, ⇗ P, ⇘ H + K, ⇦ ⇨ H + K, BT ⇦ K
JUGGLE	⇨ K P ⇖ K P P P ⇖ K P P P ⇩ K

THROW COMBOS

THROW	⇨ ⇦ T ⇗ K K ⇨ ⇦ T ⇘ P + K ⇦ ⇨ T ⇨ P ⇗ K (to stun) ⇦ ⇨ T ⇘ P + K ⇦ ⇨ T ⇘ P + K (to launch) ⇘ ⇘ T ⇘ K (to launch) ⇩ T ⇘ K (to launch)

FRAME DATA AND MOVE LIST

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	9(2)10	10	High Punch	0	1	3	Cr(39~31)
-	P P	(HH)	9(2)20	10	High Punch	-2	-2	0	Cr(29~21)
-	P P P	(HHH)	17(2)20	10	High Punch	-10	-8	Cr(9~5)	Cr(29~21)
Hakkeshou	P P P ⇨ P ⇨ K	(HHH)-	-	-	-	-	-	-	-
Hakkeshou	P P P ↘ P ⇨ K	(HHH)-	-	-	-	-	-	-	-
Renkan Tenshinkyaku	P P P K	(HHH)H	18(5)28	30	High Kick	-17	KB	KB	KB
Renkan Tenshin Soukyaku	P P P ↑ K	(HHH)L	26(5)39	25	Low Kick	-19	KND	KND	KND
Renkan Haitenkyaku	P P P ↖ K or ⇦ K	(HHH)M	13(3)30	24	Jumping Mid Kick	-21	Cr(29~19)	Cr(18~10)	Cr(18~10)
-	P P ⇨ P	(HH)H	19(2)19	12	Mid Punch	-1	2	Cr(10~6)	Cr(30~22)
-	P P ⇨ P K	(HH)(HH)	14(4)23	21	High Kick	-9	Cr(9~4)	Cr(9~4)	Cr(9~4)
Renkan Enshi Rantsui	P P ⇨ P K K	(HH)(HH)L	34(8)30	25	Low Kick	-18	KND	KND	KND
-	P P K	(HH)M	18(5)22	12	Mid Kick	-7	-3	3	Cr(35~25)
Renken Toukikyaku	P P K K	(HH)(MM)	12(5)26	24	Jumping Mid Kick	-15	LNC	LNC	LNC
Renkentai	P K	HH	15(4)27	20	High Kick	-8	Cr(5~0)	Cr(5~0)	Cr(5~0)
-	P K ↓	-	-	-	-	-	-	-	-
Chuken	⇨ P (Same as P)	H	9(2)11	10	High Punch	0	1	3	Cr(38~30)
Senchuken	⇨ P	M	11(2)23	16	Mid Punch	-4	3	Cr(25~17)	Cr(25~17)
Banjou Kaikyuu	⇨ ⇨ P	M	19(3)23	24	Mid Punch	-6	Cr(5~1)	Cr(5~1)	CB
-	⇦ ⇦ P	H	13(3)18	12	High Punch	1	2	Cr(41~31)	Cr(41~31)
Takuten Soudou	⇨ ⇨ P P	(HM)	19(2)22	20	Mid Punch	-8	Cr(7~3)	Cr(7~3)	Cr(7~3)
Ensei Soushouheki	⇦ P	M	25(4)19	25	Mid Punch	1	CLP	CLP	CLP
Henshin Engeki	⇦ ⇦ P	H	14(1)16	14	High Punch	-2	Cr(44~34)	Cr(44~34)	Cr(44~34)
Touku Saihekishou	⇨ P or ⇨ P or ⇨ P	H	19(2)22	20	Jumping High Punch	-3	Cr(27~19)	Cr(27~19)	Cr(27~19)
-	↓ P	L	12(1)14	5	Low Punch	-5	0	Cr(16~12)	Cr(16~12)
Ensei Raigekiken	↓ ⇦ P	M	18(3)20	18	Mid Punch	-5	Cr(19~13)	Cr(19~13)	Cr(19~13)
-	↘ P	L	21(2)23	15	Low Punch	-9	-10	Cr(26~18)	Cr(26~18)
Soukasui~Bokutai	↘ P ↓	-	-	-	-	-	-	-	-
-	↘ P P	LH	13(2)17	10	High Punch	-3	-1	4	Cr(32~24)
Souka Rensui~Hakkeshou	↘ P P ↘ P ⇨ K	LH-	-	-	-	-	-	-	-
-	↘ P P ↘ P ⇨ K	LH-	-	-	-	-	-	-	-
Souka Raigekishou	⇦ P P P (After first hit, same as P P P)	LHH	17(2)20	12	High Punch	-8	-8	Cr(9~5)	Cr(29~21)
Souka Rensuishou	↘ P P ⇦ P	LHM	16(5)23	25	Mid Punch	-13	LNC	LNC	LNC
Souka Engeki	↓ P P ⇨ P (After first hit, same as PP4P)	LHH	19(2)19	12	High Punch	-1	1	Cr(10~6)	Cr(30~22)
-	↘ P K	LM	42(7)17	45	Mid Kick	GB(30)	BNC	BNC	BNC
-	↘ P K	LH	26(8)27	25	High Kick	-13	KB	KB	KB
Souka Senpukyaku~Honshin	↘ P K H	L-	-	-	-	-	-	-	-
Souka Senpukyaku~Haishin	↘ P K ⇦	L-	-	-	-	-	-	-	-
Souka Senpukyaku~Shukushin	↘ P K ↑	L-	-	-	-	-	-	-	-
Rikensui	↙ P	H	22(1)22	20	High Punch	-13	LNC	LNC	LNC
-	K	H	14(3)26	20	High Kick	-9	LNC	LNC	LNC
Ko'en Senkyaku	K K	HM	15(3)27	14	Mid Kick	-13	-2	LNC	LNC
-	⇦ K	M	15(3)23	20	Mid Kick	-5	Cr(16~10)	Cr(16~10)	Cr(16~10)
-	⇨ K P	MH	15(2)23	10	High Punch	-7	-4	1	Cr(26~18)
Danshitsu Senshou~Hakkeshou	⇨ K P ↘ P ⇨ K	MH-	-	-	-	-	-	-	-
Danshitsu Senshou~Hakkeshou	⇨ K P ↘ P ⇨ K	MH-	-	-	-	-	-	-	-
Shi'en Kousen	⇨ K P K	M(HH)	18(5)28	30	High Kick	-17	KB	KB	KB
Shi'en Zensou	⇨ K P ↑ K	MHL	26(5)39	25	Low Kick	-19	KND	KND	KND
Shi'en Haiten	⇨ K P K or ⇦ K	M(HM)	13(3)30	20	Mid Kick	-21	Cr(18~10)	Cr(29~19)	Cr(29~19)
-	⇨ ⇨ K	H	17(2)29	20	High Kick	-9	Cr(30~20)	Cr(30~20)	Cr(30~20)
Renkan Tanheki	⇨ ⇨ K P	HM	24(3)22	16	Mid Punch	-13	BNC	BNC	BNC
-	⇨ K	M	17(6)22	23	Mid Kick	-6	Cr(3~-1)	Cr(3~-1)	Cr(3~-1)
Ensei Haikyaku~Bokutai	-	-	-	-	-	-	-	-	-
-	⇨ ⇨ K	M	18(4)23	15	Mid Kick	-7	-3	3	Cr(35~25)
Ensei Toukikyaku	⇦ ⇦ K K	(MM)	12(4)27	22	Jumping Mid Kick	-9	LNC	LNC	LNC
-	⇦ ⇦ K	H	15(4)23	21	Jumping High Kick	-5	Cr(9~4)	Cr(9~4)	Cr(9~4)
Touku Kouhaikyaku	⇦ ⇦ K K	HH	17(2)23	16	High Kick	-4	Cr(26~18)	Cr(26~18)	Cr(26~18)
Touku Hisokutai	↑ K	M	17(2)26	25	Jumping Mid Kick	-11	KB	KB	KB
-	↗ K	M	14(2)22	16	Jumping Mid Kick	-5	1	6	Cr(38~28)
Hi'en Rekkyaku	↗ K K	(MM)	8(3)38	20	Jumping Mid Kick	-19	KND	KND	KND
Haitenkyaku	↖ K	M	16(2)31	25	Mid Kick	-13	LNC	LNC	LNC
-	↓ K	L	14(1)28	10	Low Kick	-15	-6	Cr(22~14)	Cr(22~14)
Renka Sentai	↓ K K	LH	23(4)21	24	High Kick	-8	KB	KB	KB
-	⇨ K	M	16(2)25	21	Mid Kick	-8	0	Cr(24~16)	Cr(24~16)
-	↘ K P	(MH)	19(2)21	10	High Punch	-3	-2	5	Cr(28~20)
Renkan Soukashou	↘ K P P	(MH)M	19(2)21	22	Mid Punch	-13	Cr(8~4)	Cr(8~4)	Cr(8~4)
-	↘ K	M	14(5)26	27	Mid Kick	-5	KND	LNC	LNC
-	Running K	H (Unblockable)	33(7)24	30	(HK) or JK	KB	KB	KB	KB
Ensei Katanheki	P ⇨ K	M	19(3)21	18	Mid Punch	1	5	5	Cr(27~19)
-	⇨ P ⇨ K	M	15(2)22	15	Mid Punch	-6	2	7	Cr(27~19)
Ryoushou~Hakkeshou	⇨ P ⇨ K ⇨ P ⇨ K	M-	-	-	-	-	-	-	-
Ryoushou~Hakkeshou	⇨ P ⇨ K ⇨ P ↑ K	M-	-	-	-	-	-	-	-
Renkan Maho Chuken	⇨ P ⇨ K P	(MM)	22(2)25	24	Mid Punch	-9	Cr(4~0)	Cr(4~0)	Cr(4~0)
Chouho Soukasui	⇨ ⇨ P ⇨ K	L	29(2)22	24	Low Punch	-5	Cr(27~19)	Cr(27~19)	Cr(27~19)
Chouho Soukasui~Bokutai	⇨ ⇨ P ⇨ K ⇦	L	29(2)22	24	Low Punch	-	-	-	-
Tenshin Oushoushou	⇦ ⇦ P ⇨ K	M	23(3)25	23	Mid Punch	-8	CLP	CLP	CLP
Shashinkou	⇦ ⇨ P ⇨ K	M	17(3)26	30	Jumping Mid Punch	-7	KND	KND	KND
-	↓ P ⇨ K	M	20(2)22	17	Mid Punch	-6	Cr(27~19)	Cr(27~19)	Cr(27~19)

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(14~11)	Cr(14~11)	-	-	No	-
-	-	-	Cr(4~1)	Cr(4~1)	-	-	No	-
-	-	-	Cr(-1~-3)	Cr(29~21)	-	-	No	-
-	-	-	-	-	-	-	No	HAK
-	-	-	-	-	-	-	No	HAK
-	-	-	KB	KB	-	-	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
Cr(29~19)	Cr(29~19)	Cr(29~19)	Cr(18~10)	Cr(18~10)	Cr(18~10)	Cr(18~10)	No	-
Cr(10~6)	-	-	Cr(21~15)	Cr(21~15)	-	-	No	BT
-	-	-	Cr(24~16)	Cr(24~16)	-	-	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
-3	3	Cr(35~25)	Cr(29~20)	Cr(29~20)	Cr(29~20)	Cr(29~20)	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	Cr(20~12)	Cr(20~12)	-	-	Yes	-
-	-	-	-	-	-	-	No	BOK
-	-	-	Cr(13~10)	Cr(13~10)	-	-	No	-
Cr(18~11)	Cr(25~17)	Cr(25~17)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
Cr(5~1)	Cr(5~1)	CB	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
-	-	-	Cr(30~22)	Cr(30~22)	-	-	No	-
Cr(7~3)	Cr(7~3)	Cr(7~3)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	No	-
CLP	CLP	CLP	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	No	-
-	-	-	Cr(34~26)	Cr(34~26)	-	-	No	BT
-	-	-	Cr(27~19)	Cr(27~19)	-	-	No	-
0	Cr(16~12)	Cr(16~12)	-7	Cr(16~12)	-7	Cr(16~12)	No	-
Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	No	-
-10	Cr(26~18)	Cr(26~18)	-3	Cr(6~2)	-3	Cr(6~2)	No	-
-	-	-	-	-	-	-	-	BOK
-	-	-	Cr(7~4)	Cr(7~4)	-	-	No	
-	-	-	-	-	-	-	-	HAK
-	-	-	-	-	-	-	-	HAK
-	-	-	Cr(-1~-3)	Cr(29~21)	-	-	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	Cr(0~-2)	Cr(30~22)	-	-	No	BT
BNC	BNC	BNC	BNC	BNC	BNC	BNC	Yes	-
-	-	-	KB	KB	-	-	Yes	-
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	BT
-	-	-	-	-	-	-	-	-
-	-	-	LNC	LNC	-	-	No	-
-	-	-	LNC	LNC	-	-	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
-	-	-	Cr(1~-2)	Cr(26~18)	-	-	No	-
-	-	-	-	-	-	-	-	HAK
-	-	-	-	-	-	-	-	HAK
-	-	-	KB	KB	-	-	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
Cr(29~19)	Cr(18~10)	Cr(29~19)	Cr(18~10)	Cr(29~19)	Cr(18~10)	Cr(18~10)	Cr(18~10)	Cr(18~10)
-	-	-	Cr(11~5)	Cr(11~5)	-	-	No	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
Cr(3~-1)	Cr(3~-1)	Cr(3~-1)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Yes	-
-	-	-	-	-	-	-	-	BOK
-3	3	Cr(35~25)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	Cr(15~9)	Cr(15~9)	-	-	Yes	BT
-	-	-	KB	KB	-	-	Yes	-
KB	KB	KB	KB	KB	KB	KB	No	-
Cr(38~28)	Cr(38~28)	Cr(38~28)	Cr(27~19)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	No
KND	KND	KND	KND	KND	KND	KND	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-6	Cr(22~14)	Cr(22~14)	CLP	CLP	CLP	CLP	No	-
-	-	-	KB	KB	-	-	Yes	-
Cr(24~16)	Cr(24~16)	Cr(24~16)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
-	-	-	Cr(3~0)	Cr(28~20)	-	-	No	-
Cr(8~4)	Cr(8~4)	Cr(8~4)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	No	-
KND	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	KB	KB	-	-	No	-
5	5	Cr(27~19)	Cr(32~23)	Cr(32~23)	Cr(32~23)	Cr(32~23)	No	-
2	7	Cr(27~19)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	No	-
-	-	-	-	-	-	-	-	HAK
-	-	-	-	-	-	-	-	HAK
Cr(4~0)	Cr(4~0)	Cr(4~0)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
Cr(27~19)	Cr(27~19)	Cr(27~19)	CLP	CLP	CLP	CLP	No	-
-	-	-	CLP	CLP	CLP	CLP	No	BOK
CLP	CLP	CLP	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	No	-
KND	KND	KND	KB	KB	KB	KB	No	-
Cr(27~19)	Cr(27~19)	Cr(27~19)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	No	-

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-		-	-	-	-	-	-	-	-
-		MH	15(4)23	18	High Kick	4	Cr(9~4)	Cr(9~4)	Cr(9~4)
Renkan Tenshin Jujishou		MHM	25(2)24	23	Mid Punch	-13	KND	KND	KND
Ensei Kosouha		M	16(4)18	24	Mid Punch	-8	Cr(20~14)	LNC	LNC
Souanshou		M	11(2)26	20	Mid Punch	3	Cr(3~-1)	KB	KB
Kyusei Soushouheki		M	30~59(2)35	28	Mid Punch	-10	KB	KB	KB
Ryusui Hi'en Rengeshou		M	39~59(2)35	80	Mid Punch	GB(17)	PB	PB	PB
-		M	16(5)18	20	Mid Punch	4	Cr(39~29)	Cr(39~29)	Cr(39~29)
-		MM	21(2)28	28	Mid Punch	-15	KB	KB	KB
Ensei Senpukyaku		H	21(5)20	25	Jumping High Kick	1	Cr(11~6)	Cr(11~6)	Cr(11~6)
Enbu Renkyaku		M	26(4)1	15	Jumping Mid Kick	-22	5	17	Cr(46~38)
Enbu Renkyaku	[Second Hit]	(MM)	5(4)29	12	Mid Kick	-5	BNC	BNC	BNC
Ensei Touku Kaikyaku		M	20(5)1	20	Jumping Mid Kick	18	4	CLP	CLP
Ensei Touku Kaikyaku	[Second Hit]	(MM)	3(6)13	12	Mid Kick	1	4	Cr(32~24)	Cr(32~24)
Kochoukyaku		H	20(6)27	30	High Kick	-8	KB	KB	KB
Honrakukyaku		M	22(3)18	24	Mid Kick	1	1	2	BNC
Ensei Haijinkyaku		M	16(7)31	25	Mid Kick	-23	Cr(13~5)	Cr(13~5)	Cr(13~5)
Shi'en Settai		L	24(2)25	21	Low Kick	-15	Cr(24~16)	Cr(24~16)	Cr(24~16)
Enbikyaku		M	17(4)24	25	Mid Kick	-15	LNC	LNC	LNC
Honshin Soukyaku		L	20(5)26	21	Low Kick	-18	Cr(9~3)	Cr(15~8)	Cr(15~8)

Bokutai Stance

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-		M	17(3)21	16	Mid Punch	-4	Cr(7~3)	Cr(27~19)	Cr(27~19)
Bokutai~Hi'en Toushinshou~Hakkeshou		M-	-	-	-	-	-	-	-
Bokutai~Hi'en Toushinshou~Hakkeshou			-	-	-	-	-	-	-
Bokutai~Raigekishou		MH	17(2)20	10	High Punch	-8	-8	Cr(9~5)	Cr(29~21)
Bokutai~Renkan Engeki		MH	19(2)19	12	High Punch	-1	2	Cr(10~6)	Cr(30~22)
Bokutai~Hi'en Choutenkyaku		MM	18(4)27	24	Mid Kick	-13	LNC	LNC	LNC
Bokutai~Kousoutai		L	22(5)28	23	Low Kick	-16	KND	KND	KND
Bokutai~Kinkei		M	20(4)21	24	Mid Kick	3	CLP	CLP	CLP
Bokutai~Zensou Taitoukyaku		M	29(3)1	10	Mid Kick	17	13	0	Cr(47~39)
Bokutai~Zensou Taitoukyaku	[Second Hit]	(MM)	6(5)17	15	Mid Kick	-8	BNC	BNC	BNC

Meishouho Stance

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
Meishouho		-	-	-	-	-	-	-	-
-		M	16(2)1	10	Mid Punch	43	17	38	CLP
-	[Second Hit]	(MM)	16(2)42	10	Mid Punch	-21	Cr(7~-1)	Cr(7~-1)	Cr(7~-1)
Meishouho Gekiryuha		(MM)M	19(5)22	20	Mid Punch	-15	CLP	CLP	CLP
Meiho Zensoutai		L	23(5)26	23	Low Kick	-16	KND	KND	KND
-		H	20(5)19	25	High Kick	-2	Cr(12~7)	Cr(12~7)	Cr(12~7)
-		HH	15(2)1	12	High Punch	-22	-19	14	CLP
-	[Second Hit]	HHHL	6(3)24	10	High Punch	-8	Cr(34~24)	Cr(34~24)	Cr(34~24)
Meishougei Enshi Renshou Soukyaku		HHHL	21(4)26	25	Low Kick	-16	KND	KND	KND

Hakkeshou Stance

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
Saigyu ougetsu		M	19(3)21	24	Mid Punch	1	KND	KND	KND
Hi'en Shousui		L	23(4)22	26	Low Kick	-15	Cr(25~17)	Cr(25~17)	Cr(25~17)
Hakuja Tenshin		H (Offensive Hold)	18(1)26	35	-	-	10	-	-
Konshu	or	-	-	-	-	-	-	-	-

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	-	-	-	-	-	BOK
-	-	-	Cr(15~9)	Cr(15~9)	-	-	Yes	BT
KND	KND	KND	KB	KB	KB	KB	No	-
Cr(20~14)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(3~-1)	KB	KB	KB	KB	KB	KB	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
PB	PB	PB	PB	PB	PB	PB	No	-
Cr(39~29)	Cr(39~29)	Cr(39~29)	Cr(3~0)	Cr(3~0)	Cr(3~0)	Cr(3~0)	No	BT
KB	KB	KB	KB	KB	KB	KB	No	-
-	-	-	KND	KND	-	-	Yes	BT
5	17	Cr(46~38)	BNC	BNC	BNC	BNC	No	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
4	CLP	CLP	Cr(50~41)	Cr(50~41)	Cr(50~41)	Cr(50~41)	No	BT
4	Cr(32~24)	Cr(32~24)	BNC	BNC	BNC	BNC	No	-
-	-	-	KB	KB	-	-	Yes	-
1	2	BNC	BNC	BNC	BNC	BNC	No	-
Cr(13~5)	Cr(13~5)	Cr(13~5)	Cr(18~9)	Cr(18~9)	Cr(18~9)	Cr(18~9)	No	-
Cr(24~16)	Cr(24~16)	Cr(24~16)	Cr(4~0)	Cr(4~0)	Cr(4~0)	Cr(4~0)	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(9~3)	Cr(15~8)	Cr(15~8)	KND	KND	KND	KND	Yes	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(7~3)	Cr(27~19)	Cr(27~19)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	No	-
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	-
-	-	-	Cr(-1~-3)	Cr(29~21)	-	-	No	-
Cr(10~6)	-	-	Cr(21~15)	Cr(21~15)	-	-	No	BT
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
CLP	CLP	CLP	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
13	13	Cr(47~39)	BNC	BNC	BNC	BNC	No	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	-	-	-	-	-	BT
17	17	CLP	Cr(39~33)	Cr(39~33)	Cr(39~33)	Cr(39~33)	No	BOK
Cr(7~-1)	Cr(7~-1)	Cr(7~-1)	Cr(-2~-8)	Cr(-2~-8)	Cr(-2~-8)	Cr(-2~-8)	No	-
CLP	CLP	CLP	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	Cr(18~12)	Cr(18~12)	-	-	Yes	BT
-	-	-	Cr(39~33)	Cr(39~33)	-	-	Yes	-
-	-	-	Cr(15~9)	Cr(15~9)	-	-	No	-
KND	KND	KND	KND	KND	KND	KND	Yes	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
KND	KND	KND	BNC	BNC	BNC	BNC	No	-
Cr(25~17)	Cr(25~17)	Cr(25~17)	Cr(5~1)	Cr(5~1)	Cr(5~1)	Cr(5~1)	No	-
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	-

Back-Turned

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	12(1)14	10	High Punch	1	2	3	Cr(36~28)
-	1 P	M	25(4)19	25	Mid Punch	3	CLP	CLP	CLP
-	2 P	L	20(2)21	15	Low Punch	-9	-10	Cr(28~20)	Cr(28~20)
-	2 P 3	-	-	-	-	-	-	-	-
-	K	H	20(6)27	30	High Kick	-8	KB	KB	KB
-	3 K	M	15(5)23	21	Mid Kick	-13	LNC	LNC	LNC
-	2 K	L	22(5)26	20	Low Kick	-16	KND	KND	KND
-	1 K (Upon entering back-turned)	M	23(4)22	30	Mid Kick	3	LNC	LNC	LNC
-	P 1 K	M	14(1)22	15	Mid Punch	-2	Cr(27~19)	Cr(27~19)	Cr(27~19)
-	2 P 1 K	M	16(2)24	17	Mid Punch	-6	-2	Cr(25~17)	Cr(25~17)
-	2 P 1 K T (On hit)	-	-	35	-	-	-	-	-
-	3 P 4 K	-	-	-	-	-	-	-	-

Throws

Name	Notation	Height	Execution	Damage	Advantage on Hit
Toushin Housoukyaku	T	H	5(2)23	35	-
Raishin Nyunin	3 T	H	7(2)24	40	-
Raishin Nyunin	1 T (Back pressed against the wall)	Wall	7(2)24	52	-
Honshin Haisetsukou	6 1 T	H	10(2)25	20	11
Shun'en Ryouku	1 T	H	7(2)24	5+10+25	-
Ensei Houshin Katai	1 1 T	H	10(2)25	20	13
Kuretsu Tenhou	4 1 T	H	10(2)25	42	-
Sei'en Katou	4 1 T	H	12(2)25	5	Cr(35)
Senpu Enka	1 T	H	12(2)25	50	-
Hakuja Tenshin	T (To opponent's back)	H	5(2)23	0	Cr(18)
Hi'en Tenshin Shoukyaku	2 T (To crouching opponent)	L	5(2)22	45	-
Enfu Rinshou	3 T (To crouching opponent)	L	5(2)22	0	10
Ensei Shoutai	7 9 T (To crouching opponent)	L	10(3)30	5	Cr(50)
Hi'en Dako	1 T (To crouching opponent)	L	5(2)22	40	-
Shu'en Katou	2 T (To crouching opponent's back)	L	5(2)22	20	Cr(18)

Tag Throws

Name	Notation	Partner	Height/Type	Execution	Damage
-	T	Akira Yuki	H	5(2)23	10+20+40
-	T	Sarah Bryant	H	5(2)23	15+15+40
-	T	Other	H	Varies Per Partner	58

Wake-Up Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While on the ground, K	M	35(4)18	20	Mid Kick	-8	Cr(21~14)	Cr(28~20)	Cr(28~20)
-	While on the ground, 2 K	L	34(4)18	20	Low Kick	-10	Cr(21~14)	Cr(24~17)	Cr(24~17)

Side Step Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	Sidestep P	M	25(2)23	15	Mid Punch	-6	Cr(6~2)	Cr(26~18)	Cr(26~18)
-	Sidestep K	M	28(3)23	16	Mid Kick	-5	Cr(16~10)	Cr(16~10)	Cr(16~10)

Partition Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While Jumping, P	H	40(3)20	10	Jumping High Punch	-10	-8	Cr(8~4)	Cr(28~20)
-	While Jumping, K	M	37(3)25	30	Jumping Mid Kick	GB	KB	KB	KB
-	While Landing, P	M	59(4)19	25	Mid Punch	2	CLP	CLP	CLP
-	While Landing, K	M	48(5)26	27	Mid Kick	-4	KND	LNC	LNC
-	While Jumping, T	H	34(3)27	35	-	-	-	-	-
-	While Landing, T	H	44(2)25	35	-	-	-	-	-

Special Moves

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	3 P 1 K (Facing the wall, with back to opponent)	M	30(4)51	25	Mid Kick	-2	CLP	CLP	CLP
-	3 P 1 K (Facing the wall, with back to opponent)	-	-	-	-	-	-	-	-

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(11~8)	Cr(11~8)	-	-	Yes	-
CLP	CLP	CLP	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	-	-
-10	Cr(28~20)	Cr(28~20)	-3	Cr(8~4)	-3	Cr(8~4)	-	-
-	-	-	-	-	-	-	-	BOK
-	-	-	KB	KB	-	-	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	BT
Cr(27~19)	Cr(27~19)	Cr(27~19)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	-	BT
Cr(17~10)	Cr(25~17)	Cr(25~17)	Cr(35~25)	Cr(35~25)	Cr(35~25)	Cr(35~25)	-	-
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	BT

Holds

Name	Notation	Height/Type	Execution	Damage
Unshu Soushouha	↖ H	H/P	0(18)12	8
Senpu Soukyaku	↖ H	H/K	0(18)12	5
Sousui Sanmon	⇦ H	M/P	0(18)12	10
Ryusui Hekiken	⇨ H	M/K	0(18)12	2+3
Ensei Monka	↙ H	L/P	0(18)12	15+15
Teishitsu-Sokyakyu	↙ H	L/K	0(18)12	10
Toshinin Sho	⇦ H	Jumping P	0(18)12	20+35
Shittento-Kai	⇨ H	Jumping K	0(18)12	55

Down Attacks

Name	Notation	Height/Type	Execution	Damage
Rai'in Shouda	↑ P	Grounded	18(2)41	10
Enshu Raigeki	↑ P	Grounded	29(17)66/50	18

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(21~14)	Cr(28~20)	Cr(28~20)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Yes	-
Cr(21~14)	Cr(24~17)	Cr(24~17)	KND	KND	KND	KND	Yes	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
2	3	Cr(26~18)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(-2~-4)	Cr(28~20)	-	-	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
CLP	CLP	CLP	Cr(-21~-27)	Cr(-21~-27)	Cr(-21~-27)	Cr(-21~-27)	No	-
KND	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	-	-	-	-	Yes	-
-	-	-	-	-	-	-	Yes	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
CLP	CLP	CLP	Cr(6~4)	Cr(6~4)	Cr(6~4)	Cr(6~4)	No	-
-	-	-	-	-	-	-	No	BT

RIG

Bio

COUNTRY
Canada

GENDER
Male

BIRTH DATE
Unknown

AGE
Unknown

BLOOD TYPE
Unknown

HEIGHT/WEIGHT
185 cm/87 kg

BODY SIZE
B106 W85 H97 cm

FIGHTING STYLE
Tae Kwon Do

OCCUPATION
Oil Rig Chief Engineer

FAVORITE FOOD
Beer

HOBBIES
Drinking after Work

A natural born fighter, Rig has used his powerful instincts to master the art of Tae Kwon Do. He has run the oil rig from a young age, and his colleagues simply call him "Rig." But even he doesn't know his real name or where he comes from.

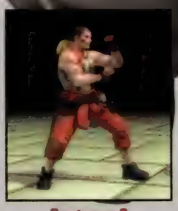
Rating

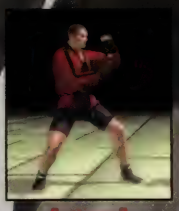
STRIKE
THROW
HOLD
POWER
SPEED
MOVES

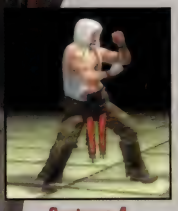
Rig is one of two brand new characters to the *Dead or Alive* franchise. He uses a modified form of Tae Kwon Do and has all of the tools he needs to take on any challenger. His offensive revolves around his modified Flamingo stance, known as Bending stance. He can also transition seamlessly into a Turn Leg Cut stance and attack so quickly it seems as though he was never in the stance in the first place. He has frame advantage almost every time he enters Bending stance and can win a match without leaving the stance at all if the opponent can't handle the pressure. Once Rig is in Bending stance, he is in control. It's up to the opponent to anticipate Rig's next move and hope he or she guesses right, or else the situation resets and the guessing game begins again—only the opponent will have a smaller health bar.

Costumes

Costume 1


Costume 2


Costume 3


Costume 4

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PRIME ATTACKS

Critical Burst

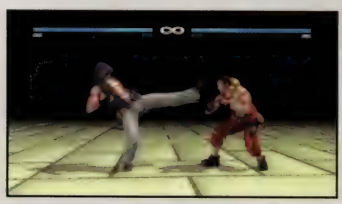
P + K

Rig is one of the few characters who can use his Critical Burst in almost every combo if he so chooses. Not only that, he has a follow-up to his Critical Burst in case you want to use it to bait a hold. Beyond all of this, Rig's Critical Burst is par for the course. It executes in 20 frames, leaves Rig unsafe at -8 (with a follow-up to prevent punishment), and stuns on normal hit. If the follow-up is blocked, Rig is left at -10, so it's best to use this attack strictly for a Critical Burst stun for the most part.

Safe

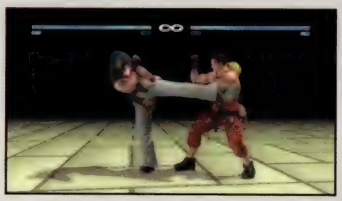
↖ P/BND P

Rig's ↖ P is virtually identical to his Bending stance (BND) P. The neutral version executes in 25 frames, while the BND version executes in 23. Both put the opponent in an unholdable Sit-Down stun on normal hit and counter hit, and both leave Rig safe at -5 if the attack is blocked. These attacks execute a little too slow to be used after another Sit-Down stun, so use them during a normal stun or if an opponent is playing defensively (giving you plenty of time to use a slower attack). With the opponent in a Sit-Down stun, Rig has +20 frame advantage, which is more than enough to follow with a second Sit-Down stun (⇨ ⇨ K) to extend the unholdable combo.



⇨ ⇨ K/BND ⇨ K

Just like Rig's ↖ P and BND P, his ⇨ ⇨ K and BND ⇨ K are virtually identical aesthetically, and serve the same general purpose, but BND ⇨ K is definitely the superior version. His ⇨ ⇨ K executes in 19 frames, while BND ⇨ K executes a little faster in 15 frames. BND ⇨ K is also safe, leaving Rig at -3 if the opponent blocks, while ⇨ ⇨ K leaves him at -12. Both attacks stun on normal hit, but BND ⇨ K is a much shorter stun. However, if the opponent is crouching or in a Sit-Down stun, both attacks put the opponent in an unholdable Sit-Down stun. This works best after ↖ P or BND P, but they can also combo into one another. If you connect BND ⇨ K while an opponent is holding low, follow with ⇨ ⇨ K for back-to-back Sit-Down stuns. It's also not uncommon to use ⇨ ⇨ K as a whiff punisher, which can result in a Sit-Down stun if the opponent whiffs a low attack.

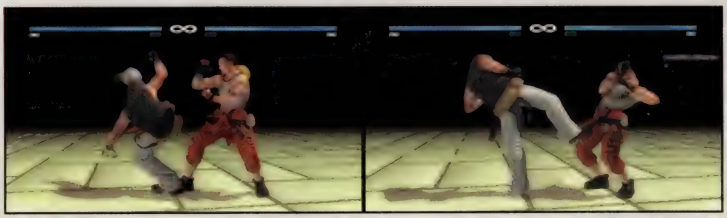


BND ↘ K

Rig's BND ↘ K serves two main purposes while he's pressuring an opponent in Bending stance. The primary purpose is to stop an opponent from sidestepping. BND ↘ K is one of the few attacks Rig has from BND that tracks if an opponent side steps. Luckily it's a mid kick, which means the opponent cannot duck under the attack. In addition, it's safe if the opponent blocks, leaving Rig at -6. If it hits, the opponent is stunned and Rig is left in a neutral stance. Once an opponent learns all of Rig's options from Bending stance, he or she will want to side step to avoid most of them. This is where BND ↘ K is most helpful.

Frame Advantage

BND ↖ K



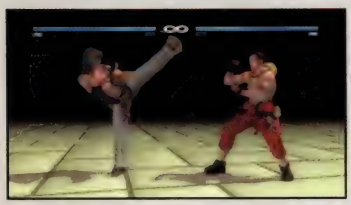
Some guard break attacks in *DOA5* aren't all that useful due to long charge up times. However, Rig's BND ↖ K executes in 27 frames with no charge, and only 34 frames with a full charge. Even if you opt to use the faster version, it gives Rig +2 frame advantage. If you've got the opponent on the ropes, the fully charged version gives Rig +12 frame advantage. If the attack connects, the opponent is forced into an unholdable Sit-Down stun that gives Rig +19 frame advantage. This occurs when the normal version connects as a counter hit, or the fully charged version connects as a normal hit or counter hit.

BND ⇨ H + K

Rig's BND ⇨ H + K is one of the few guard break attacks in the game that has a very big purpose beyond the guard break properties. It executes in 29 frames, hits high, tracks, and gives Rig +8 frame advantage on block. This isn't enough to guarantee a follow-up attack, but it will keep Rig on the offensive, which is where he wants to be. If the attack hits, it causes an unholdable Stumble stun that gives Rig +20 frame advantage. Because the Stumble stun spins the opponent around, if Rig follows with ⇨ P it results in an unholdable back-turned stun. From here he can use a guaranteed ↖ K to cause an unholdable Sit-Down stun. Now this where it gets a little tricky. If the opponent is attempting to Slow Escape as most good players will, the ↖ K does not combo with the previous two attacks. Instead, it hits the opponent as he or she is turning around, after the back-turned stun. The attack is still guaranteed to hit, but because it doesn't count toward the previous combo, damage is reset, which means the combo inflicts more damage altogether.

In addition to the combo reset, if the opponent is Slow Escaping, Rig can follow the ↖ K Sit-Down stun with his ⇨ ⇨ K for another unholdable Sit-Down stun. From here he can launch the opponent with ⇨ ↖ K and follow with his K K ⇨ K K K juggle. The entire combo drains nearly 50 percent of an opponent's health bar. It's not the easiest attack to hit (most players will block it, giving Rig frame advantage), but when it does hit, it hurts. On the down side, if the opponent does not attempt to Slow Escape, or Slow Escapes at a below average pace, the ⇨ ⇨ K will not cause a Sit-Down stun because the opponent is not considered crouching by the time the attack connects.

If you anticipate the opponent will not attempt to Slow Escape (visually indicated by how fast the opponent moves away during the Stumble stun—the faster the opponent moves, the faster he or she is Slow Escaping), use ⇨ ⇨ K to launch the opponent in place of ⇨ ⇨ K for the second Sit-Down stun. The damage isn't as hefty (the combo also doesn't reset in this situation), but it's still very good damage. The recommended Slow Escape combo is BND ⇨ H + K, ⇨ P, ↖ K, ⇨ ⇨ K, ↘ ↘ K, K K ⇨ K K K, while the non-Slow Escape combo is BND ⇨ H + K, ⇨ P, ↖ K, ↘ ↘ K, K K ⇨ K K K.



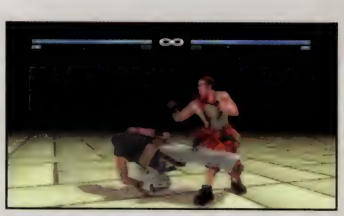
K

Almost any time Rig enters Bending stance from a blocked attack, he is at +2 frame advantage. A full list of Rig's Bending stance transitions is found in the Offensive Strategies section, but a vast majority of the attacks listed leave Rig at +2 if the opponent blocks. Under most circumstances, Rig's attacks that leave him at +2 in stance are high kicks, such as K. Use the frame advantage to pressure an opponent to no end. Rig's K is one of the fastest and easiest ways to enter BND stance. It executes in 13 frames, gives Rig +2 frame advantage on block, +4 if it hits, and stuns the opponent if it connects as a counter hit.

Crush

BND ⇧ K

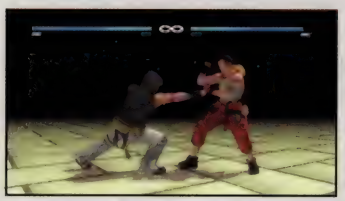
One of the easiest ways to interrupt some of Rig's attacks during Bending stance is to use a quick ⇧ P. For many players, this will be the primary tactic to force Rig out of BND stance. If this happens, BND ⇧ K is your answer. It executes in 24 frames, but more importantly, it tech jumps over low attacks instantly. If it's blocked, Rig is safe at -5, but if you jump over a low with it, chances are it will connect. When it does, the opponent is bounced off the ground, allowing Rig to follow with a juggle. In most cases, the easiest juggle is simply ⇨ K K ∷ K K K. However, if BND ⇧ K hits as a counter hit or hi counter hit, the opponent bounces higher and Rig's normal longer, more damaging juggles are possible.



BND ⇩ H ∷ K

There are certain situations when Rig is in Bending stance and does not have enough frame advantage to beat an opponent's jab (P). This happens regularly against faster characters such as Kasumi or Christie. If you anticipate the opponent will try to interrupt Rig's next BND attack, use BND ⇩ H ∷ K to tech crouch under it. The attack executes in 22 frames, but tech crouches instantly. It tracks if an opponent side steps, and if it connects as a normal hit, it causes a short stun that gives Rig slight frame advantage. The stun lasts just long enough to follow with Rig's ⇦ T launching throw. The opponent can attack to interrupt the throw, but they won't have much time to think about it. If the attack connects as a counter hit, the opponent is stunned for a longer period of time, but if the opponent is Slow Escaping (as he or she should be), the throw setup still works well.

Whiff Punishment



⇨ ⇨ P

Rig doesn't have a lot of good whiff punishing attacks. The few that he does have generally serve a greater purpose than just to whiff punish. However, ⇨ ⇨ P doesn't benefit Rig much unless it's used as a whiff punisher. It executes in 14 frames and leaves Rig unsafe at -8. If it connects, the opponent is placed in a small stun on normal hit, and is knocked to the ground on a counter hit. The attack has decent range, making it an ideal whiff punisher.

STRATEGIES

Offensive

Rig's sole purpose is to enter Bending stance and force the opponent to guess wrong until the round is over. It is not out of the question to go an entire round never leaving Bending stance. Rig has a good number of ways to enter Bending stance safely after a blocked attack, and multi-hit combo strings in which more than one attack can transition into BND. Even before Rig has entered the stance, his opponents are forced to guess.

While there are a number of ways to get into BND safely, ⇦ K K, K K, ⇙ K K, and ⇘ K ⇩ K K will probably be your main options. With ⇙ K K, ⇦ K K, and ⇘ K ⇩ K K, Rig can stop after the first attack (or second attack in the case of ⇘ K ⇩ K K) and still enter BND. This may happen more often than not because ⇙ K K and ⇘ K ⇩ K K both end with a low attack into a high attack. Skilled opponents will recognize this combo string and hold the high attack. If this happens, stop just before the high attack and use Rig's throw from the stance (BND T). It inflicts damage and resets the situation, leaving Rig at 0.

It's important to know the main options Rig has in Bending stance. His fastest attack is K K from BND. The two kicks form a natural combo, which means if the first kick connects or is blocked, the second kick cannot be held or evaded. The first attack executes in 10 frames, which means that if Rig is at +2 going into the stance, BND K is uninterruptable by any opponent's jab. However, because it's a high attack, an opponent can still use a tech crouching attack.

If you anticipate an opponent will attempt to crush, use BND ⇦ K K. The first attack is a mid kick that executes in 14 frames, while the second attack is a high that leaves Rig at +2 frame advantage if it's blocked (the first attack leaves Rig at -1 if blocked). Both attacks end with Rig in BND, which means you can loop this attack several times if you feel an opponent will continue trying to use a tech crouching attack. At +2, Rig's ⇦ K K beats out all low attacks and almost any other mid attack. Only 11-frame mid attacks (such as Jann Lee's ⇨ P) can interrupt BND ⇦ K K in this situation, but Rig's 10-frame K will interrupt it.

As you can see, once Rig is in Bending stance it's up to the opponent to figure out how Rig will attack next and react accordingly. If the opponent attempts to side step, Rig's BND T, BND ⇘ K, and BND ⇩ H ⇳ K all track. BND ⇘ K or the BND throw are your best options because the throw resets the situation and BND ⇘ K is safe if the opponent blocks. In short, your primary mix-up in BND should be between the high, 2-in-1 K K, the high throw reset with T, mid hitting ⇦ K K, tracking ⇘ K, low hitting ⇩ K K, and tech crouching ⇩ H ⇳ K. If the opponent attempts to low hold, BND ⇨ K not only puts a stop to that, it results in an unholdable Sit-Down stun that can be followed with ⇨ ⇨ K and either a launch with ⇘ ⇘ K or a Critical Burst if Rig is close to the maximum stun threshold.

In addition to all of this, Rig still has a few more options that will keep an opponent at bay. His ⇨ K K is a 2-in-1 on counter hit or when an opponent is stunned. This leads directly into the Turn Leg Cut stance for additional mix-ups, but more importantly it adds a lot of critical damage to the stun threshold and brings Rig close to a potential Critical Burst stun. BND K K ⇨ K is similar in that BND K K is a 2-in-1 natural combo and the ⇨ K that follows results in an unholdable Sit-Down stun. If it all connects, Rig is very close to a Critical Burst stun, but the Sit-Down stun only gives him +19, which is not enough for a guaranteed Critical Burst. Still, Rig can launch with a guaranteed ⇘ ⇘ K in this situation.

Rig also has a good number of safe attacks that he can use to poke with when he's not in Bending stance. The most notable are P ⇨ P, ⇦ P P, ⇙ P P, ⇘ P, K K K, ⇦ ⇦ K, and ⇨ P P. Both ⇦ K K and ⇨ P P leave Rig in back-turned, giving him safe access to yet another stance. He also gets frame advantage from ⇙ K (+10 in BND stance) and Turn Leg Cut K ~ K (+3). Both attacks are high and can be telegraphed a bit, but using them here and there adds variety to Rig's offense. Mix in his ⇩ H ⇳ K for a relatively quick low that gives him a nice amount of advantage if it connects and you have a complete offensive game plan.

TURN LEG CUT CANCELS

P P ⇦
K K ⇦
⇨ K K ⇦
⇨ P ⇳ K
BT P ⇳ K
FLA K K K ⇦
FLA ⇨ P ⇳ K

BENDING STANCE TRANSITIONS

P P P K
P P K K
P P K ⇨ K ⇳
K
K K
K K K ⇨ K ⇦
K ⇳ K K
⇙ K
⇨ K ⇙ K
⇦ K
⇦ K K
⇘ K K
⇘ K ⇨ K ⇦
⇘ K ⇳ K
⇘ K ⇩ K K
⇙ K
⇙ K K
⇙ K
⇦ P ⇳ K
⇩ P ⇳ K
FLA K
FLA K K
FLA ⇦ K
FLA ⇦ K K
FLA ⇩ K
FLA ⇩ K K
FLA ⇨ H ⇳ K
FLA T

BACK-TURNED CANCELS

⇨ P P
⇖ K K
⇦ ⇦ K
FLA ⇨ H ⇳ K K

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Defensive

Rig has such a strong offense, it's hard to imagine playing defensively with him, but he has a few defensive tools to help him out against other strong offensive characters. His normal mid kick hold gives him +7 frame advantage and leaves the opponent in a back-turned position. Unfortunately, nothing is guaranteed, but it does give Rig a chance to get back on the offensive. If you're looking to inflict damage, his expert mid kick hold (⇦ ⇨ H) inflicts considerably more damage than his normal mid kick hold. Rig doesn't have many crush attacks, so his defensive options are limited. Use the universal side step and other system mechanics such as fuzzy guarding to gain the upper hand and get back on the offensive.

Wall

The main thing to note about Rig when an opponent's back is to the wall is that his K K P and K K ⇦ combo strings that start most of his best juggles will slam the opponent into the wall on the first hit. You must use less damaging options such as P P ⇩ K K or P P ⇦ K K ⇦ K to avoid an early wall slam.

Throws

Rig's primary throw punishment should come in the form of his ⇦ T launching throw. On a stage with a ceiling it can lead to huge damage if you follow it with a quick dash forward into BND ⇦ K, then ⇨ ⇨ K for a triple Sit-Down stun (including the ceiling Sit-Down stun), and then go for a stun extension with a Critical Burst or launch with ⇘ ⇘ K. In addition, his BND T resets the situation, leaving Rig at 0 in BND, and his neutral T switches positions with the opponent if Rig's back is to the wall and he needs an escape route.

COMBOS

	STUN OPPONENT
EXTEND	⇗ P, ⇧ P, K, ⇦ P, ⇘ P, ⇨ K K, ⇩ K, ⇙ K
UNHOLDABLE	⇖ P, ⇦ ⇨ K (crouching opponent), BND ⇖ K, BND, ⇦ K (crouching opponent)
CRITICAL BURST	P ⇳ K
LAUNCHER	⇘ ⇘ K, ⇧ K, ⇗ K
JUGGLE	K K P ◦ K ⇨ K K
	K K P ◦ P P ⇩ K K
	K K ⇦ K K ⇦ K
	⇨ K K ⇦ K K ⇦ K
	K K ⇦ K K ◦ P P ⇩ K K
	BND ⇨ H ⇳ K ◦ ⇨ H ⇳ K K

THROW COMBOS

THROW	⇦ T ◦ ⇨ P ⇳ K K ◦ K K ◦ K K ⇨ K
	⇦ T ◦ ⇨ H ⇳ K ◦ ⇨ H ⇳ K K

FRAME DATA AND MOVE LIST

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	11(2)15	10	High Punch	-2	-2	D	Cr(34~26)
-	P P	(HH)	8(2)15	10	High Punch	-7	-4	D	Cr(34~26)
-	P P P	(HH)H	16(3)20	15	High Punch	-10	-8	Cr(13~8)	Cr(13~8)
Combo Hooking Kick	P P P K	(HH)HH	14(2)61	18	High Kick	2	Cr(10~6)	Cr(33~25)	Cr(33~25)
Spinning Downward Kick	P P P ⇨ K	(HH)HM	24(3)21	24	Mid Kick	-14	2	Cr(27~19)	Cr(27~19)
Combo Low Sweep	P P P ↓ K	(HH)HL	22(3)25	22	Low Kick	-17	Cr(12~6)	Cr(18~11)	KND
-	P P K	(HH)M	13(3)20	16	Mid Kick	-7	-6	Cr(28~20)	Cr(27~19)
Combo High Side Piercing Kick	P P K K	(HH)MH	15(3)61	22	High Kick	2	Cr(17~12)	Cr(17~12)	Cr(17~12)
Combo Mid Reverse Turning Kick	P P K ⇦ K	(HH)MM	19(2)21	24	Mid Kick	-13	Cr(28~20)	Cr(28~20)	CLP
Triple Kick Fake - Bending Stance	P P K ⇨ K ⇦	(HH)M-	63	-	-	-	-	-	-
Combo Low Sweep	P P K ↓ K	(HH)ML	27(2)25	22	Low Kick	-17	Cr(13~7)	Cr(19~12)	KND
-	P P ↓ K	(HH)L	13(2)23	12	Low Kick	-12	-7	-5	Cr(16~10)
Combo Side Rising Kick	P P ↓ K K	(HH)LM	17(2)28	28	Mid Kick	-15	Cr(32~22)	LNC	LNC
-	P P ⇦	(HH)-	8(2)78	-	-	-	-	-	-
Mid Obverse Punch	P ⇨ P	HM	15(3)23	22	Mid Punch	-5	Cr(5~1)	KND	KND
-	P K	HH	18(3)21	22	High Kick	-11	Cr(38~28)	Cr(38~28)	Cr(38~28)
Quick Flying Reverse Turning Kick	P K K	HHH	34(3)20	30	High Kick	GB(8)	KB	KB	KB
Quick Low Sweep	P K ↓ K	HHL	22(3)26	22	Low Kick	-17	Cr(11~5)	Cr(17~10)	KND
-	⇨ P	M	14(3)26	18	Mid Punch	-12	-11	Cr(22~14)	Cr(21~13)
Side Elbow Thrust	⇨ P P	MM	19(2)25	22	Mid Punch	-8	Cr(4~0)	Cr(24~16)	Cr(24~16)
Knee Upward Kick	⇨ P K	MM	15(2)21	16	Mid Kick	-13	Cr(19~13)	Cr(28~20)	Cr(28~20)
-	⇨ P ↓ K	ML	20(2)66	10	Low Kick	-7	-6	Cr(28~20)	Cr(28~20)
Front Elbow Strike - Combo Mid Two-Hit Kick	⇨ P ↓ K K	LH	17(3)61	22	High Kick	1	Cr(9~5)	Cr(9~5)	Cr(9~5)
Straight Fingertip Mid Straight Thrust	⇦ ⇨ P	M	14(3)23	22	Mid Punch	-8	Cr(5~1)	KND	KND
-	⇨ P	M	17(2)21	16	Mid Punch	-11	-4	Cr(28~20)	Cr(28~20)
Combo Mid Obverse Punch	⇨ P P	(MM)	15(3)23	22	Mid Punch	-5	Cr(5~1)	KND	KND
Flying 360 Spin Two-Hit Kick	⇨ P K	M(HH)	20(2)6(2)22	8+20	High Kick	-12	KB	KB	KB
High Palm Strike	↑ P	H	15(3)18	18	High Punch	-8	Cr(40~30)	Cr(40~30)	Cr(40~30)
-	↗ P	H	15(2)18	15	High Punch	-10	-5	Cr(42~32)	Cr(42~32)
Back Fist High Side Strike	↗ P P	HH	16(3)20	26	High Punch	-3	Cr(38~28)	Cr(38~28)	Cr(38~28)
Vertical Knife Hand Downward Strike	↗ P	M	25(3)20	20	Mid Punch	-4	Cr(28~20)	Cr(28~20)	Cr(28~20)
-	↓ P	L	13(2)20	5	Low Punch	-4	D	Cr(9~5)	Cr(9~5)
-	⇨ P	M	14(2)23	18	Mid Punch	-3	-3	Cr(37~27)	Cr(37~27)
Knife Hand Low Side Strike	↘ P	L	20(2)21	18	Low Punch	-10	-3	Cr(17~11)	Cr(17~11)
-	K	H	13(2)54	20	High Kick	2	4	Cr(40~32)	Cr(40~32)
-	K K	HH	16(2)66	18	High Kick	2	Cr(39~29)	Cr(39~29)	Cr(39~29)
Combo High Palm Strike	K K P	HHH	24(3)18	16	High Punch	-8	Cr(40~30)	Cr(40~30)	Cr(40~30)
-	K K K	HHM	23(3)18	22	Mid Kick	-9	Cr(30~22)	CLP	CLP
Triple Kick Plus One	K K K ⇨ K	HHMM	20(2)21	24	Mid Kick	-13	Cr(28~20)	KND	KND
Triple Kick Fake - Bending Stance	K K K ⇨ K ⇦	HHM-	63	-	-	-	-	-	-
Hook Kick- Turn Leg Cut	K K ⇦	HH	26	-	-	-	-	-	-
-	K ⇨ K	HM	19(2)26	18	Mid Kick	-13	Cr(34~24)	LNC	LNC
Turning Kick Axe Kick	K ⇨ K K	HMM	21(3)20	26	Mid Kick	-11	KND	KND	KND
-	K ↓ K	HL	22(2)66	10	Low Kick	-7	-6	Cr(29~21)	Cr(29~21)
Turning Kick High Piercing Kick	K ↓ K K	HLH	17(3)61	24	High Kick	1	Cr(9~5)	Cr(9~5)	Cr(9~5)
-	⇨ K	M	13(2)20	15	Mid Kick	-9	-8	Cr(15~10)	Cr(15~10)
Two-Hit Crescent Kick	⇨ K K	MM	13(2)20	18	Mid Kick	-14	-3	Cr(29~21)	Cr(29~21)
Two-Hit Crescent Kick	⇨ K K ⇦	MM	79	-	-	-	-	-	-
Crescent Flying Front Kick	⇨ K ⇨ K	MH	24(3)61	23	High Kick	-8	Cr(43~33)	LNC	LNC
Front Pushing Kick	⇨ ⇨ K	M	19(3)20	25	Mid Kick	-12	Cr(28~20)	CLP	CLP
-	⇨ K	M	14(2)53	20	Mid Kick	-1	5	Cr(27~22)	Cr(27~22)
Side Pushing Kick	⇨ K K	MH	15(3)61	22	High Kick	2	Cr(17~12)	Cr(17~12)	Cr(17~12)
Back Piercing Kick	⇦ ⇦ K	H	15(2)23	30	High Kick	-4	Cr(37~27)	LNC	LNC
-	⇦ K	M	12(2)26	18	Mid Kick	-13	Cr(34~24)	LNC	LNC
Axe Kick	⇦ K K	MM	21(3)20	26	Mid Kick	-11	KND	KND	KND
Flying Front Kick	↗ K	H	20(3)61	22	High Kick	-8	Cr(43~33)	LNC	LNC
-	↗ K	M	24(3)21	25	Mid Kick	-12	-2	Cr(27~19)	Cr(27~19)
Back Knee Downward Kick	↗ K K	M	19(2)20	30	Mid Kick	-11	KND	BNC	BNC
-	↓ K	L	18(2)23	10	Low Kick	-11	-10	Cr(26~18)	Cr(26~18)
Turning Kick Side Rising Kick	↓ K K	LM	17(2)28	28	Mid Kick	-15	Cr(32~22)	LNC	LNC
Combo Stance Sweep	↓ K ↓ K	LL	25(2)25	25	Low Kick	-15	Cr(13~7)	Cr(19~12)	KND
-	↘ K	M	16(3)20	22	Mid Kick	-12	-9	Cr(28~20)	Cr(28~20)
High Piercing Kick	↘ K K	MH	15(3)61	22	High Kick	2	Cr(17~12)	Cr(17~12)	Cr(17~12)
Mid Reverse Turning Kick	↘ K ⇦ K	MM	19(2)21	24	Mid Kick	-13	Cr(28~20)	Cr(28~20)	CLP
Mid Reverse Turning Kick - Bending Stance	↘ K ⇦ K ⇦	M-	63	-	-	-	-	-	-
-	↘ K ↓ K	ML	20(2)66	10	Low Kick	-7	-6	Cr(28~20)	Cr(28~20)
Mid Low High Piercing Kick	↘ K ↓ K K	MLH	17(3)61	24	High Kick	1	Cr(9~5)	Cr(9~5)	Cr(9~5)
Side Rising Kick	↑ ↗ K	M	16(2)28	20	Mid Kick	-15	LNC	LNC	LNC
-	↗ K	L	17(2)66	10	Low Kick	-7	-6	Cr(28~20)	Cr(28~20)
Low High Piercing Kick	↗ K K	LH	17(3)61	22	High Kick	1	Cr(9~5)	Cr(9~5)	Cr(9~5)
Flying Side Piercing Kick	↗ K	H	28(6)65	55	Jumping High Kick	GB(10)	KB	KB	KB
Twin Fist Reverse Punch	P ⇦ K	M	20(3)26	24	Mid Punch	-8	Cr(22~14)	Cr(22~14)	CB
Front Kick	P ⇦ K K	MM	16(2)20	20	Mid Kick	-10	Cr(15~10)	Cr(15~10)	Cr(15~10)
-	⇨ P ⇦ K	-	78	-	-	-	-	-	-
-	⇨ P ⇦ K	-	66	-	-	-	-	-	-
Side Piercing Kick	↗ P ⇦ K	M	30~59(2)40	28	Mid Kick	-10	KB	KB	KB
Maelstrom Shot	↗ P ↘ K	M	39~59(2)40	80	Mid Kick	GB(12)	PB	PB	PB
-	R ⇦ K	H	18(3)21	22	High Kick	-11	Cr(38~28)	Cr(38~28)	Cr(38~28)

Unholdable, Semi-Safe, Unsafe, Safe

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(9~6)	Cr(9~6)	-	-	No	-
-	-	-	Cr(9~6)	Cr(9~6)	-	-	No	-
-	-	-	Cr(38~28)	Cr(38~28)	-	-	No	-
-	-	-	Cr(24~18)	Cr(24~18)	-	-	No	BND
Cr(27~19)	Cr(27~19)	Cr(27~19)	Cr(32~23)	Cr(32~23)	Cr(32~23)	Cr(32~23)	No	-
Cr(12~6)	Cr(18~11)	KND	KND	KND	KND	KND	Yes	-
Cr(27~19)	Cr(27~19)	Cr(27~19)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	No	-
-	-	-	Cr(42~32)	Cr(42~32)	-	-	No	BND
Cr(28~20)	Cr(28~20)	CLP	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Yes	-
-	-	-	-	-	-	-	No	BND
Cr(13~7)	Cr(19~12)	KND	KND	KND	KND	KND	Yes	-
-7	Cr(16~10)	Cr(16~10)	Cr(6~2)	Cr(6~2)	Cr(6~2)	Cr(6~2)	No	-
Cr(32~22)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	-	-	-	-	No	TLC
Cr(5~1)	KND	KND	KND	KND	KND	KND	No	-
-	-	-	Cr(27~19)	Cr(27~19)	-	-	Yes	-
-	-	-	KB	KB	-	-	Yes	-
Cr(11~5)	Cr(17~10)	KND	KND	KND	KND	KND	Yes	-
Cr(21~13)	Cr(21~13)	Cr(21~13)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	No	-
Cr(24~16)	Cr(24~16)	Cr(24~16)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	BT
Cr(28~20)	Cr(28~20)	Cr(28~20)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	No	-
-6	Cr(28~20)	Cr(28~20)	Cr(8~4)	Cr(38~28)	Cr(8~4)	Cr(38~28)	No	BND
-	-	-	LNC	LNC	-	-	No	BND
Cr(5~1)	KND	KND	KND	KND	KND	KND	No	-
Cr(20~13)	Cr(28~20)	Cr(28~20)	Cr(33~24)	Cr(33~24)	Cr(33~24)	Cr(33~24)	Yes	-
Cr(5~1)	KND	KND	KND	KND	KND	KND	No	-
-	-	-	KB	KB	-	-	-	-
-	-	-	Cr(30~22)	Cr(30~22)	-	-	No	-
-	-	-	Cr(22~16)	Cr(22~16)	-	-	No	-
-	-	-	Cr(28~20)	Cr(28~20)	-	-	No	-
Cr(28~20)	Cr(28~20)	Cr(28~20)	BNC	BNC	BNC	BNC	No	-
0	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	No	-
Cr(37~27)	Cr(37~27)	Cr(37~27)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
-3	Cr(17~11)	Cr(17~11)	Cr(38~28)	Cr(38~28)	Cr(38~28)	Cr(38~28)	Yes	-
-	-	-	Cr(40~32)	Cr(40~32)	-	-	No	BND
-	-	-	Cr(38~28)	Cr(38~28)	-	-	-	BND
-	-	-	Cr(30~22)	Cr(30~22)	-	-	No	-
CLP	CLP	CLP	Cr(35~26)	Cr(35~26)	Cr(35~26)	Cr(35~26)	Yes	-
Cr(28~20)	KND	KND	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Yes	-
-	-	-	-	-	-	-	No	BND
-	-	-	-	-	-	-	No	TLC
Cr(34~24)	LNC	LNC	LNC	LNC	LNC	LNC	-	-
KND	KND	KND	KND	KND	KND	KND	-	-
4	Cr(29~21)	Cr(29~21)	Cr(9~5)	Cr(39~29)	Cr(9~5)	Cr(39~29)	-	BND
-	-	-	LNC	LNC	-	-	-	BND
Cr(15~10)	Cr(15~10)	Cr(15~10)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	-	-
Cr(29~21)	Cr(29~21)	Cr(29~21)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	-	-
-	-	-	-	-	-	-	-	TLC
-	-	-	LNC	LNC	-	-	-	BND
Cr(33~24)	Cr(33~24)	Cr(33~24)	Cr(19~13)	KB	Cr(19~13)	KB	-	-
Cr(27~22)	Cr(27~22)	Cr(27~22)	Cr(32~26)	Cr(32~26)	Cr(32~26)	Cr(32~26)	-	BND
-	-	-	Cr(42~32)	Cr(42~32)	-	-	-	BND
Cr(37~27)	LNC	LNC	LNC	LNC	LNC	LNC	-	BT
Cr(34~24)	LNC	LNC	LNC	LNC	LNC	LNC	-	-
KND	KND	KND	KND	KND	KND	KND	-	-
-	-	-	LNC	LNC	-	-	-	BND
Cr(27~19)	Cr(27~19)	Cr(27~19)	Cr(32~23)	Cr(32~23)	Cr(32~23)	Cr(32~23)	-	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	-	BT
-10	Cr(26~18)	Cr(26~18)	Cr(6~2)	Cr(6~2)	Cr(6~2)	Cr(6~2)	-	-
Cr(32~22)	LNC	LNC	LNC	LNC	LNC	LNC	-	-
Cr(13~7)	Cr(19~12)	KND	KND	KND	KND	KND	Yes	-
Cr(28~20)	Cr(28~20)	Cr(28~20)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	-	-
-	-	-	Cr(42~32)	Cr(42~32)	-	-	-	BND
Cr(28~20)	Cr(28~20)	CLP	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Yes	-
-	-	-	-	-	-	-	-	BND
-6	Cr(28~20)	Cr(28~20)	Cr(8~4)	Cr(38~28)	Cr(8~4)	Cr(38~28)	-	BND
-	-	-	LNC	LNC	-	-	-	BND
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	
4	Cr(28~20)	Cr(28~20)	Cr(8~4)	Cr(38~28)	Cr(8~4)	Cr(38~28)	-	BND
-	-	-	LNC	LNC	-	-	-	BND
-	-	-	KB	KB	-	-	-	BND
Cr(22~14)	Cr(22~14)	CB	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	-	-
Cr(15~10)	Cr(15~10)	Cr(15~10)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	-	-
-	-	-	-	-	-	-	-	TLC
-	-	-	-	-	-	-	-	BND
KB	KB	Cr(9~1)	KB	KB	KB	Cr(9~1)	-	-
PB	PB	PB	PB	PB	PB	PB	-	-
-	-	-	Cr(27~19)	Cr(27~19)	-	-	Yes	-

Move List (continued)

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
Flying Reverse Turning Kick	H + K K	HH	34(3)20	30	High Kick	GB(8)	KB	KB	KB
Consecutive Low Sweep	H + K, K	HL	22(3)26	22	Low Kick	-17	Cr(11~5)	Cr(17~10)	KND
Flying 180 Back Punch	⇨ H + K	HH	15(2)6(2)22	16+20	High Kick	-12	KB	KB	KB
Low Sweep	↓ H + K	L	16(2)29	22	Low Kick	-17	Cr(9~3)	Cr(15~8)	KND
Stance Sweep	↘ H + K	L	23(2)25	18	Low Kick	-15	Cr(13~7)	Cr(19~12)	KND

Bending Stance

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
Bending Stance Vertical Knife Hand Downward Strike	P	M	23(3)20	20	Mid Punch	-5	Cr(28~20)	Cr(28~20)	Cr(28~20)
-	K	H	10(3)61	10	High Kick	-9	Cr(12~7)	Cr(27~19)	Cr(27~19)
-	K K	(HH)	6(3)61	10	High Kick	2	Cr(17~12)	Cr(17~12)	Cr(17~12)
Bending Stance Consecutive High Reverse Turning Kick	K K K	(HH)H	23(3)21	22	High Kick	-11	Cr(17~11)	Cr(17~11)	Cr(17~11)
Bending Stance Consecutive High Reverse Turning Kick-Turn Leg Cut	K K K +	(HH)H-	91	-	-	-	-	-	-
Bending Stance Consecutive Spinning Downward Kick	K K ~ K	(HH)M	23(3)21	24	Mid Kick	-12	0	Cr(27~19)	Cr(27~19)
-	~ K	M	15(3)19	24	Mid Kick	-3	Cr(9~5)	Cr(29~21)	Cr(29~21)
-	+ K +	M-	53	-	-	-	-	-	-
-	+ K	M	14(2)53	20	Mid Kick	-1	5	Cr(27~22)	Cr(27~22)
-	+ K K	MH	15(3)61	22	High Kick	2	Cr(17~12)	Cr(17~12)	Cr(17~12)
-	↑ K	M	24(3)18	26	Jumping Mid Kick	-5	BNC	BNC	BNC
Bending Stance Spinning Downward Strike	K	M	27(3)21	25	Mid Kick	2	0	Cr(27~19)	Cr(27~19)
Bending Stance Spinning Downward Strike	[K	M	34(3)21	45	Mid Kick	GB(12)	Cr(27~19)	Cr(27~19)	Cr(27~19)
-	↓ K	L	21(2)66	10	Low Kick	-7	-6	Cr(28~20)	Cr(28~20)
Bending Stance High Side Piercing Kick	↓ K K	LH	17(3)61	22	High Kick	1	Cr(9~5)	Cr(9~5)	Cr(9~5)
Round Cutter	↘ K	M	18(3)18	22	Mid Kick	-5	Cr(30~22)	CLP	CLP
Bending Stance Turn Leg Cut	⇨ P ↑ K	-	84	-	-	-	-	-	-
-	H + K	H	23(3)21	22	High Kick	-11	Cr(38~28)	Cr(38~28)	Cr(38~28)
Bending Stance Flying Reverse Turning Kick	H + K K	HH	34(3)20	30	High Kick	GB(8)	KB	KB	KB
Bending Stance Low Sweep	H + K, K	HL	22(3)26	22	Low Kick	-17	Cr(11~5)	Cr(17~10)	KND
-	⇨ H + K	(HM)	16(2)9(2)63	15+10	Mid Kick	0	Cr(31~23)	Cr(31~23)	Cr(30~22)
Flying Consecutive Side Piercing Kick Finish	⇨ H + K K	(HM)M	28(2)23	20	Mid Kick	-12	KB	KB	KB
Flying Reverse Foot Sword Turning Kick	⇦ H + K	H	29(4)19	28	High Kick	GB(8)	Cr(28~20)	Cr(28~20)	Cr(28~20)
Bending Stance Low Turning Kick	↓ H + K	L	22(3)25	22	Low Kick	-17	Cr(12~6)	Cr(18~11)	KND
Bending Stance Release	H	-	15	-	-	-	-	-	-
Back-Turned Bending Stance Back Fist	P	H	12(2)18	12	High Punch	-4	Cr(11~7)	Cr(31~23)	Cr(31~23)
Back-Turned Bending Stance Side Fist Side Strike	⇦ P	M	17(3)18	16	Mid Punch	-5	Cr(10~6)	Cr(30~22)	Cr(30~22)
Back-Turned Bending Stance Low Side Fist Side Strike	↓ P	L	20(2)21	18	Low Punch	-11	-3	Cr(17~11)	Cr(17~11)
Back-Turned Bending Stance High Reverse Turning Kick	K	H	18(3)21	22	High Kick	-14	Cr(12~7)	Cr(27~19)	Cr(27~19)
Back-Turned Bending Stance Low Turning Kick	↓ K	L	18(2)29	12	Low Kick	-9	-3	Cr(10~4)	Cr(10~4)
Back-Turned Bending Stance Bending Stance	P + K	-	79	-	-	-	-	-	-
Back-Turned Bending Stance 540 Turning Thrust	H + K	H	33(4)16	30	High Kick	-4	KB	KB	KB

Turn Leg Cut Stance

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
Side Fist Side Strike	P	M	21(2)19	16	Mid Punch	-5	Cr(10~6)	Cr(30~22)	Cr(30~22)
-	K	M	18(3)23	10	Mid Kick	-12	-11	Cr(16~10)	Cr(16~10)
-	K K	MH	11(3)18	10	Jumping High Kick	-12	Cr(15~10)	Cr(15~10)	Cr(15~10)
Rig Twister	K ~ K	MH	34(4)29	40	Jumping High Kick	GB(3)	KB	KB	KB
Rig Tornado	K K K	MHH	10(3)29	26	Jumping High Kick	-9	KB	KB	KB
Rig Cyclone	K K ~ K	MHM	15(2)25	26	Jumping Mid Kick	-13	BNC	BNC	BNC
-	~ K	H	24(4)20	22	High Kick	-14	Cr(47~35)	Cr(47~35)	Cr(47~35)
Double Flying 540 Reverse Turning Kick	⇨ K K	HH	36(4)13	30	High Kick	-5	KB	KB	KB
-	⇨ K ⇨ K	(HH)	26(4)20	20	High Kick	-14	Cr(47~35)	Cr(47~35)	Cr(47~35)
Combo Flying 540 Reverse Turning Kick	⇨ K ~ K K	(HH)H	36(4)13	30	High Kick	-5	KB	KB	KB
Triple Ton Kick	⇨ K ⇨ K ⇨ K	(HH)H	26(4)20	20	High Kick	-15	Cr(47~35)	Cr(47~35)	Cr(47~35)
Spin Low Turning Kick	↓ K	L	26(2)29	12	Low Kick	-9	-4	Cr(10~4)	Cr(10~4)
Flying 540 Reverse Turning Kick	H + K	H	37(4)13	30	High Kick	-5	KB	KB	KB
540 Turning Thrust	⇨ H + K	H	36(4)29	40	High Kick	GB(3)	KB	KB	KB

Back-Turned Attacks

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	12(2)18	12	High Punch	-4	Cr(11~7)	Cr(31~23)	Cr(31~23)
-	⇦ P	M	15(3)18	16	Mid Punch	-5	Cr(10~6)	Cr(30~22)	Cr(30~22)
Back-Turned Side Elbow Thrust	+ P	M	17(2)32	25	Mid Punch	-12	Cr(17~9)	Cr(17~9)	Cr(17~9)
-	+ P	L	18(2)21	18	Low Punch	-11	-3	Cr(17~11)	Cr(17~11)
-	K	H	13(3)21	22	High Kick	-14	Cr(12~7)	Cr(27~19)	Cr(27~19)
Back-Turned Flying Reverse Turning Kick	K K	HH	34(3)20	30	High Kick	GB(13)	KB	KB	KB
Back-Turned Low Sweep	K + K	HL	22(3)26	22	Low Kick	-17	Cr(11~5)	Cr(17~10)	KND
-	+ K	M	17(3)21	25	Mid Kick	-10	1	Cr(27~19)	Cr(27~19)
-	↓ K	L	16(2)29	12	Low Kick	-9	-4	Cr(10~4)	Cr(10~4)
Back-Turned Bending Stance	P + K	-	77	-	-	-	-	-	-
Back-Turned 540 Turning Thrust	H + K	H	31(4)13	30	High Kick	-5	KB	KB	KB

Unholdable, Semi-Safe, Unsafe, Safe

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	KB	KB	-	-	Yes	-
Cr(11~5)	Cr(17~10)	KND	KND	KND	KND	KND	Yes	-
-	-	-	KB	KB	-	-	-	-
Cr(9~3)	Cr(15~8)	KND	KND	KND	KND	KND	Yes	-
Cr(13~7)	Cr(19~12)	KND	KND	KND	KND	KND	Yes	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(28~20)	Cr(28~20)	Cr(28~20)	BNC	BNC	BNC	BNC	-	-
-	-	-	Cr(27~19)	Cr(27~19)	-	-	-	BND
-	-	-	Cr(32~24)	Cr(32~24)	-	-		BND
-	-	-	Cr(37~27)	Cr(37~27)	-	-	Yes	-
-	-	-	-	-	-	-	-	TLC
Cr(27~19)	Cr(27~19)	Cr(27~19)	Cr(32~23)	Cr(32~23)	Cr(32~23)	Cr(32~23)	-	-
Cr(34~25)	Cr(34~25)	Cr(34~25)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	-	-
-	-	-	-	-	-	-	-	BND
Cr(27~22)	Cr(27~22)	Cr(27~22)	Cr(32~26)	Cr(32~26)	Cr(32~26)	Cr(32~26)	-	BND
-	-	-	Cr(42~32)	Cr(42~32)	-	-	-	BND
BNC	BNC	BNC	BNC	BNC	BNC	BNC	-	-
Cr(27~19)	Cr(27~19)	Cr(27~19)	Cr(32~23)	Cr(32~23)	Cr(32~23)	Cr(32~23)	-	-
Cr(27~19)	Cr(27~19)	Cr(27~19)	Cr(32~23)	Cr(32~23)	Cr(32~23)	Cr(32~23)	-	-
-4	Cr(28~20)	Cr(28~20)	Cr(8~4)	Cr(38~28)	Cr(8~4)	Cr(38~28)	-	BND
-	-	-	LNC	LNC	-	-	-	BND
CLP	CLP	CLP	Cr(35~26)	Cr(35~26)	Cr(35~26)	Cr(35~26)	Yes	-
-	-	-	-	-	-	-	-	TLC
-	-	-	Cr(27~19)	Cr(27~19)	-	-	Yes	-
-	-	-	KB	KB	-	-	Yes	-
Cr(11~5)	Cr(17~10)	KND	KND	KND	KND	KND	Yes	-
Cr(30~22)	Cr(30~22)	Cr(30~22)	Cr(22~16)	Cr(22~16)	Cr(22~16)	Cr(22~16)	-	BND
KB	KB	KB	LNC	LNC	LNC	LNC	-	BT
-	-	-	LNC	LNC	-	-	Yes	-
Cr(12~6)	Cr(18~11)	KND	KND	KND	KND	KND	Yes	-
-	-	-	-	-	-	-	-	-
-	-	-	Cr(31~23)	Cr(31~23)	-	-	-	-
Cr(22~15)	Cr(30~22)	Cr(30~22)	Cr(35~26)	Cr(35~26)	Cr(35~26)	Cr(35~26)	-	-
-3	Cr(17~11)	Cr(17~11)	-1	1	-1	1	Yes	-
-	-	-	LNC	LNC	-	-	Yes	-
-3	Cr(10~4)	Cr(10~4)	Cr(0~-4)	Cr(0~-4)	Cr(0~-4)	Cr(0~-4)	Yes	-
-	-	-	-	-	-	-	-	BND
-	-	-	KB	KB	-	-	Yes	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(22~15)	Cr(30~22)	Cr(30~22)	Cr(35~26)	Cr(35~26)	Cr(35~26)	Cr(35~26)	-	-
-11	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	No	-
-	-	-	Cr(0~-2)	Cr(30~22)	-	-	No	-
KB	KB	KB	KB	KB	KB	KB	Yes	-
-	-	-	KB	KB	-	-	No	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC		-
-	-	-	KB	KB	-	-	Yes	-
-	-	-	KB	KB	-	-	No	-
-	-	-	KB	KB	-	-	Yes	-
-	-	-	KB	KB	-	-	No	-
-	-	-	KB	KB	-	-	Yes	-
-4	Cr(10~4)	Cr(10~4)	Cr(0~-4)	Cr(0~-4)	Cr(0~-4)	Cr(0~-4)	Yes	-
-	-	-	KB	KB	-	-	Yes	-
-	-	-	KB	KB	-	-	Yes	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(31~23)	Cr(31~23)	-	-	-	-
Cr(22~15)	Cr(30~22)	Cr(30~22)	Cr(35~26)	Cr(35~26)	Cr(35~26)	Cr(35~26)	-	-
Cr(17~9)	Cr(17~9)	Cr(17~9)	Cr(8~2)	Cr(8~2)	Cr(8~2)	Cr(8~2)	-	BT
-3	Cr(17~11)	Cr(17~11)	-1	1	-1	1	Yes	-
-	-	-	LNC	LNC	-	-	Yes	-
-	-	-	KB	KB	-	-	Yes	-
Cr(11~5)	Cr(17~10)	KND	KND	KND	KND	KND	Yes	-
1	Cr(27~19)	Cr(27~19)	Cr(32~23)	Cr(32~23)	Cr(32~23)	Cr(32~23)	-	-
-4	Cr(10~4)	Cr(10~4)	Cr(0~-4)	Cr(0~-4)	Cr(0~-4)	Cr(0~-4)	Yes	-
-	-	-	-	-	-	-	-	TLC
-	-	-	KB	KB	-	-	Yes	-

Throws

Name	Notation	Height	Execution	Damage	Advantage on Hit
Arm Breaker	T	H	5(2)23	10+25	-
Combination Twister	← T	H	7(2)24	5+5+10+20	-
Swing Arm Tornado	← ← T	H	10(2)25	15+30	-
Blowout	← T	H	12(3)28	10+10+15	-
Wild Well	(Ceiling) ↵ T	H	12(3)28	10+10+25	-
Rapid Fire	(Bending Stance) T	H	12(3)28	8+8+8	0
Fireman's Carry	(Crouching Opponent) ↓ T	L	5(2)22	48	-
One Hand Throw	(To Opponent's Back) T	H	5(2)23	53	-
Piston Kick	(To Crouching Opponent's Back) ↓ T	L	5(2)22	30+28	-
Heaven to Hell	(Bending Stance: Opponent in the Air) H + K K	-	-	10	-

Tag Throws

Name	Notation	Partner	Height/Type	Execution	Damage
-	T	Jann Lee	H	5(2)23	30+40
-	T	Bass	H	5(2)23	10+10+20+20+10
-	T	Other	H	Varies Per Partner	20+35

Wake-Up Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While on the ground, K	M	35(4)18	20	Mid Kick	-6	Cr(21~14)	Cr(28~20)	Cr(28~20)
-	While on the ground, ↓ K	L	34(4)18	20	Low Kick	-18	Cr(21~14)	Cr(24~17)	Cr(24~17)

Side Step Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
Sidestep Palm	Sidestep P	M	30(2)21	20	Mid Punch	-11	Cr(28~20)	Cr(28~20)	Cr(28~20)
Sidestep Tornado	Sidestep K	H	31(3)21	22	High Kick	-11	Cr(38~28)	Cr(38~28)	Cr(38~28)

Partition Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While Jumping, P	Mid Punch	40(3)20	38	Jumping Mid Punch	-3	Cr(28~20)	Cr(28~20)	Cr(28~20)
-	While Jumping, K	Mid Kick	37(3)18	35	Jumping Mid Kick	GB	BNC	BNC	BNC
-	While Landing, P	Mid Punch	52(3)23	22	Mid Punch	-9	Cr(5~1)	KND	KND
-	While Landing, K	Low Kick	60(3)25	22	Low Kick	-17	Cr(12~6)	Cr(18~11)	KND
-	While Jumping, T	H	35(2)27	15+30	-	-	-	-	-
-	While Landing, T	H	43(2)23	15+30	-	-	-	-	-

Special Moves

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
Taunt: What a pain...	← ← ← H + P + K	-	115	-	-	-	-	-	-
Taunt: This is a good workout	← ← ← H + P + K	-	177	-	-	-	-	-	-

Holds

Name	Notation	Height/Type	Execution	Damage	Advantage on Hit
Hammer Down	↘ H	H/P	0(18)12	20+22	-
Valve Handle Throw	↘ H	H/K	0(18)12	42	-
Blazing Rush	← H	M/P	0(18)12	5+5+5+27	-
Trick Kick	→ H	M/K	0(18)12	5+5+10	7
Mallet Heel	↙ H	L/P	0(18)12	42	-
Stomp Heel	↙ H	L/K	0(18)12	42	-
Anti-Air Sting	← H	Jumping P	0(18)12	35+12	-
Twist Kick	→ H	Jumping K	0(18)12	47	-
Spiral Shaft	← → H	Expert M/K	0(18)12	50	-

Down Attacks

Name	Notation	Height/Type	Execution	Damage
Ground Stamp	↓ K	Grounded	17(3)32	12
Jumping Hammer Heel	↑ P + K	Grounded	41(2)59/48	20

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	Cr(21~14)	Cr(28~20)	Cr(28~20)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Yes	-
	Cr(21~14)	Cr(24~17)	Cr(24~17)	KND	KND	KND	KND	Yes	-

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	Cr(28~20)	Cr(28~20)	Cr(28~20)	Cr(33~24)	Cr(33~24)	Cr(33~24)	Cr(33~24)	No	-
	-	-	-	Cr(27~19)	Cr(27~19)	-	-	Yes	-

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	Cr(28~20)	Cr(28~20)	Cr(28~20)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	No	-
	BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
	Cr(5~1)	KND	KND	KND	KND	KND	KND	No	-
	Cr(12~6)	Cr(18~11)	KND	KND	KND	KND	KND	Yes	-
	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-

RYU HAYABUSA

Bio

COUNTRY
Japan

GENDER
Male

BIRTH DATE
June 15

AGE
25

BLOOD TYPE
A

HEIGHT/WEIGHT
179 cm/78 kg

BODY SIZE
B105 W83 H92 cm

FIGHTING STYLE
Hayabusa Ninjutsu

OCCUPATION
Antique Shop Owner

FAVORITE FOOD
Sushi

HOBBIES
Mountain Climbing, Fishing

A super ninja of the ancient Hayabusa style of Ninjutsu. His strength has been recounted in numerous tales. A longtime friend of Hayate.

Rating

Hayabusa still retains his status as a super ninja. He lost a few tools from the past, but gained more than enough new tools to stay at the top of his game. The Izuna Drop hold is now an advanced hold, which makes it a little harder to use, and he's lost a bit of his speed, but he makes up for it with damaging combos, more frame advantage and safety than many other characters, and new options from his Ongyoin stance. He has many strengths and very few weaknesses, but if you try to play him like the Hayabusa of old, you may not have as much success as you expect. He is a rush down character, but is well-rounded enough to work well with almost any play style.

Costumes

Costume 1

Costume 2

Costume 3

Costume 4

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PRIME ATTACKS

Critical Burst

P + K

Hayabusa's Critical Burst looks faster than it is. On paper it's about the same as most other Critical Burst attacks in the game. It executes in 20 frames, leaves Hayabusa safe when blocked (-6), and stuns the opponent on normal hit. Hayabusa doesn't need his Critical Burst to get damage out of his combos, but he can extend combos long enough to see a Burst if need be.

Safe

⇦ H + K

Right off the bat Hayabusa has multiple attacks that take advantage of the new system mechanics in *Dead or Alive 5*. His ⇦ H + K executes in 22 frames, leaves him quite safe at -1 when blocked, and causes an unholdable Sit-Down stun if it connects. Nothing is guaranteed during the stun because Hayabusa only has +13 frame advantage if the opponent Slow Escapes, but it's more than enough to continue his offensive pressure.

⇨ P + K

Hayabusa's ⇨ P + K is a high elbow attack that can be found at the end of several combo strings in addition to the standalone attack here. In every instance it leaves Hayabusa at -5 if blocked, with the standalone variant executing in 21 frames. If you cancel into Ongyoin stance (⇦), the recovery changes from -5 to 0. It can even be done from Ongyoin stance in an endless loop with Ongyoin ⇨ P ⇦. The attack stuns on normal hit and works well in many situations. It should be one of your primary ways to get into the Ongyoin stance.

⇦ P P

As another one of Hayabusa's standalone attacks that can be found at the end of many combo strings, his ⇦ P P isn't quite as useful as ⇨ P + K, but the second attack is safe on block (-5). The first attack executes in 15 frames, but leaves Hayabusa at -12 if it's blocked and -11 if it connects as a normal hit (it stuns on counter hit). While the follow-up is safe, it also hits high, which an opponent may catch on to if it is used too much. It's the same as the end of his P P ⇦ P P combo string. The second attack knocks down on hit and should be used as a mix-up with ⇦ P K, which ends with a guard break that leaves Hayabusa at +9, but can be held on-reaction if an opponent is looking for it.

Frame Advantage

⇨ ⇨ K

Hayabusa's ⇨ ⇨ K is a very good attack and should be used often, although not abused. It executes in 20 frames and stuns on normal hit, but more importantly, it gives Hayabusa +6 frame advantage if it's blocked, and always ends in his Ongyoin stance. This is arguably the best way to enter the Ongyoin stance because of the significant frame advantage associated with it. The attack also tech crouches under an opponent's high attack instantly, and even tech jumps over low attacks late in the animation. The only real downfall of this attack is that it does not track, but that's a small price to pay for the advantages it offers.

↘ H + K

This is the same guard breaking jump kick that can be found at the end of Hayabusa's P P ⇨ P K and ⇦ P K combo strings. The main difference with the standalone version is that it only gives Hayabusa +2 frame advantage instead of +9 like the other variants. It can be argued that this version is a little better than the others, only because it's harder to see it coming, and therefore harder for an opponent to hold it on-reaction. It executes in 28 frames, but feels much faster in practice. It also tracks an opponent if he or she attempts to side step, and knocks down if it hits. Due to the range it covers, it's not out of the question to use this as a whiff punisher, but you must be ready to execute it as soon as the opponent whiffs to be effective.

↘ P

Hayabusa's ↘ P has enough range to potentially be used as a whiff punishment tool, but its main draw is that it's +2 when blocked and leaves the opponent in an unholdable Sit-Down stun if it hits. The 27-frame attack gives Hayabusa +24 frame advantage while the opponent is stunned, which allows him to follow with ↘ ↘ P for a guaranteed launch. This is the same attack that ends Hayabusa's ↘ ↘ ⇦ K P combo string, but as a standalone attack it tends to work much better because there's nothing to telegraph that the attack is coming.

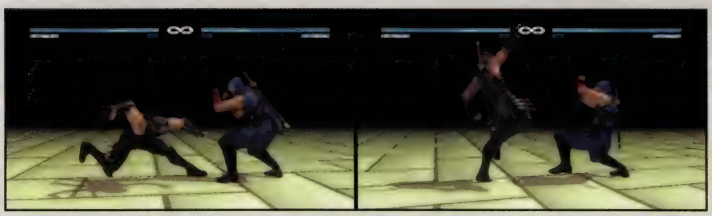
⇦ K + K

One of Hayabusa's staple guard breaks has returned without many changes. With no charge it executes in 33 frames and gives Hayabusa +5 frame advantage. A maximum charge executes in 45 frames, but gives Hayabusa +23 frame advantage. That's enough to connect his ↑ K launcher before the opponent can block or hold. Hayabusa takes a big step backward before unleashing this attack, which means it can be used as an evasion tool as well. Don't try to get the fully charged version very often—it's relatively easy for an opponent to hold it on-reaction.

Crush

↘ ↘ P

Hayabusa's ↘ ↘ P is an attack that must be used as an evasion tool or canceled into Ongyoin stance at all times. It executes in 18 frames and instantly tech crouches under high attacks. However, it leaves Hayabusa at -20 if it's blocked, but by canceling into the Ongyoin stance, Hayabusa gains +1 frame advantage. The attack stuns on normal hit, allowing Hayabusa to use a variety of mix-up options from the Ongyoin stance.



↗ K

The main purpose of Hayabusa's ↗ K is to tech jump over low attacks. However, it has an added bonus in that it places an opponent in an unholdable Sit-Down stun if it connects as a counter hit. The stun only lasts 9 frames if the opponent Slow Escapes, but it's enough to keep Hayabusa on the offensive. The attack executes in 20 frames and offers a holdable stun on normal hit, but if it's blocked Hayabusa is left at -13. Save this attack for primarily evading low wake-up kicks or other low attacks. It can be mixed up with Hayabusa's ↗ P, which does not attack but features a similar animation. The difference is that ↗ P is not punishable, which means if the opponent sees it and attempts to punish, Hayabusa can make the opponent pay for using a low throw when it wasn't guaranteed by landing a hi counter attack.

↓ H + K

Hayabusa's ↓ H + K does not tech crouch under as many mid attacks as it did in previous games, but it still tech crouches under high attacks instantly and tracks if an opponent tries to side step. It executes in 23 frames and puts the opponent in a short stun if it connects as a normal hit. On counter hit, the opponent is in a Trip stun and cannot immediately counter, although nothing is guaranteed to connect during this time. If it's blocked, Hayabusa is left at -14, and this is the same attack found at the end of Hayabusa's ↗ P ↓ K combo string.

↓ K

At first glance, Hayabusa's ↓ K is no different than a ↓ K attack from other characters. However, Hayabusa's tech crouches under high attacks instantly. The animation causes Hayabusa to slightly lower his body, which is enough to clear all high attacks. It executes in 16 frames and leaves Hayabusa at -9 when blocked. If it connects as a normal hit, he's at -6, but as a counter hit it causes a Trip stun.

Whiff Punishment

→ → → P

Hayabusa has two different attacks that look very similar to one another. The first is his → → P, which is a forward lunching punch that executes in 14 frames and leaves Hayabusa at -8 if it's blocked. It covers a moderate distance and can technically be used for whiff punishment, if not for the superior version. Hayabusa's → → → P is a little slower than → → P, executing in 16 frames, but it's safe if blocked (-2), knocks down if it hits, and covers more distance than → → P. You do not have to be running to perform this attack. A quick → → → input will execute the attack even at close range.

STRATEGIES

Offensive

ONGYOIN STANCE TRANSITIONS

Hayabusa's offense revolves heavily around his Ongyoin stance, and using combo strings to bait a hold so that he can punish with an Izuna Drop throw. While he has a variety of ways to enter the Ongyoin stance, stick to P P ⇨ P ←, ↘ ↘ P ←, ⇨ ⇨ K, and ⇨ P + K. All of these transitions keep Hayabusa at advantage when he transitions into Ongyoin. Because of his Ongyoin parry, he can risk transitioning into the stance at a disadvantage, but it's always best to stay at advantage as much as possible to make more Ongyoin stance options viable.

P P P K ←
P P + P ←
P P ↓ K ←
↘ P
+ P K ←
↘ ↘ P ←
⇦ K
↙ K ←
⇨ ⇨ K
+ P + K ←
↓ P + K
↘ P + K

Once Hayabusa is in the Ongyoin stance, he has a plethora of options available to him, some better than others. His teleports from Ongyoin are a fan favorite, but they are not as practical as they may seem. An adept opponent can juggle Hayabusa as soon as he teleports, before he has a chance to hit the ground. The opponent has to be quick, but it's not particularly difficult to do. The teleport attack options help to stop an opponent from attacking as soon as he or she sees Hayabusa disappear, but these are easily avoided by walking up or down. It's not even required to use the universal side step to evade all of Hayabusa's teleport attacks. In fact, if the opponent does attempt the universal side step, the Ongyoin ↑ T will still catch him or her.

Hayabusa only has a few safe attacks from the Ongyoin stance, including P P, P P P, ⇨ P, and ↑ K. While some of his other attacks have follow-ups to make them seem safer, it's best to stick to these attacks as your main offensive options from Ongyoin. Mix in the other attacks to keep the opponent guessing, but don't over use them or else you're likely to get punished for it.

Ongyoin P P and ↓ P + K both leave Hayabusa in a back-turned position and have follow-up attacks to make an opponent think twice about attacking while Hayabusa's back is turned. This is a good opportunity to connect with Hayabusa's BT + K. If it's a counter hit, the opponent is placed in an unholdable Sit-Down stun that last 15 frames if the opponent Slow Escapes. Depending on how far away the opponent is when this connects, you can hit any mid or low attack that's 13 frames or less. For the most part that limits Hayabusa's options to ⇨ P to stun the opponent.

Outside of the Ongyoin stance, use Hayabusa's ↘ H + K guard break and the combo string variations of it (P P ⇨ P K and + P K) to maintain frame advantage and keep the opponent on the ropes. You should also work in his Sit-Down stuns as much as possible. Use ↘ P often because it gives Hayabusa +2 frame advantage if it's blocked, and causes a Sit-Down stun if it hits. It's a good situation to be in either way.

TIP **When Hayabusa knocks an opponent into a stage hazard that sends them flying high into the air (such as the generators on the Scramble stage), he can dash forward and execute an instant Handstand attack to relaunch the opponent high in the air. This is done by pressing ↘ quickly, then inputting the + K notation for the Handstand attack.**

Defensive

As odd as it may sound, Hayabusa's best defensive option other than his various crush attacks is his Ongyoin stance. The parry from Ongyoin is a frustrating tool that must be respected by all opponents. In almost every situation, Hayabusa can stay in the Ongyoin for over 100 frames or until he takes action. He can use the parry at any point throughout the entire animation. This means you can transition into Ongyoin, then wait to see how the opponent reacts. If they run up in an attempt to throw Hayabusa, attack to beat out the throw. If you see an attack coming, use the parry to get behind the opponent. With good reactions, it's not out of the question to properly respond to almost anything an opponent tries to do while Hayabusa is in the Ongyoin stance.

The Ongyoin parry evades all high and mid attacks and teleports Hayabusa behind the opponent. The advantage (or disadvantage) Hayabusa has after a teleport depends on the attack that was evaded. To calculate this, look at the recovery of the attack that was evaded and compare it to Hayabusa's parry recovery of 23 frames (22 frames for the parry and 1 frame for the teleport). If the opponent's recovery is more than 23 frames, the difference is how much advantage Hayabusa gets after the parry. If the opponent's recovery is less than 23 frames, the difference is how much disadvantage Hayabusa is at following a parry. The only footnote to add is that Hayabusa teleports behind the opponent, which means it takes roughly three frames for the opponent to turn around and block.

Other than the Ongyoin parry, Hayabusa's other main defensive options consist of his advanced punch counters that lead into the Izuna Drop, and the kick from his universal side step that leads to a combo. This is one of the only universal side step attacks that leads directly into a combo instead of stunning an opponent or knocking him or her to the ground.

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Wall

Many of Hayabusa's attacks slam an opponent into the wall, which allows him to follow with a wall juggle for about the same amount of damage he'd get from a normal combo into a juggle. His strategy doesn't change much if an opponent's back is to the wall, and if his back is to the wall he only needs one chance to get into Ongyoin and teleport away. The teleport can be punished, so make sure you mix-up between a raw teleport and one of his teleport attacks if you're going to use this method to escape the wall. Alternatively, use one of his throws that moves Hayabusa to the other side of the opponent.

Throws

Hayabusa's T, T, and T all switch sides with an opponent. In addition, his T gives him +10 frame advantage and leaves the opponent in a back-turned position. He can connect P or K for a guaranteed stun after the throw. In addition, his T throw is an offensive hold that goes through attacks. It's also important to note that Hayabusa is technically classified as a grappler character, which means that some of his throws execute one frame faster than other characters. This means he can punish attacks that are usually safe (anything that's -7 is only safe against non-grappler characters).

COMBOS

STUN OPPONENT	
EXTEND	P, P K, P, P, K, K
UNHOLDABLE	 P, K, H K
CRITICAL BURST	P K
LAUNCHER	 P, K, P, P, NIN K, NIN P K
JUGGLE	 T P P P P P P P K

THROW COMBOS

THROW	
	 T P P P P P K K
	 T P P P P P
	 T P P P P K

FRAME DATA AND MOVE LIST

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	11(2)13	10	High Punch	-3	-2	1	Cr(36~28)
-	(Back-Turned) P	H	12(3)17	11	High Punch	-7	-5	-2	Cr(31~23)
-	P P	(HH)	8(2)15	10	High Punch	-4	-3	0	Cr(34~26)
-	P P	(HH)M	15(2)19	12	Mid Punch	-9	-5	Cr(30~22)	Cr(30~22)
Ren-Jaki-Barai	P P P P	(HH)MM	22(3)28	22	Mid Punch	-11	Cr(20~12)	Cr(20~12)	Cr(20~12)
Joma-Geri	P P K	(HH)MH	15(2)25	28	High Kick	-5	KB	KB	KB
Joma-Rengyoin	P P K ←	(HH)MH-	118	-	-	-8	-	-	-
Rendan-Tocchu	P P → P	(HH)H	18(2)19	26	High Punch	-3	Cr(41~31)	Cr(41~31)	Cr(41~31)
Rendan-Tocchu, Ongyoin	P P → P ←	H-	103	-	-	0	-	-	-
-	P P ← P	(HH)M	15(2)23	18	Mid Punch	-12	-11	Cr(25~17)	Cr(25~17)
Rendan-Gekisai-Sho	P P → P P	(HH)MH	23(2)28	28	High Punch	-4	KB	KB	KB
Kusen-Zangeki	P P ← P → P	(HH)MM	15(2)26	22	Mid Punch	-10	KND	KND	KND
Ren-Yami-Barai	P P → P ↓ P	(HH)ML	18(3)30	22	Low Punch	-15	-4	Cr(13~6)	Cr(13~6)
Rendan-Bakufu-Shu	P P ← P K	(HH)MM	28(3)24	30	Jumping Mid Kick	GB(9)	KND	KND	KND
-	P P K	(HH)H	16(2)35	15	High Kick	-22	KND	KND	KND
-	P P K K	(HH)HH	15(2)37	15	Jumping High Kick	-29	KND	KND	KND
Ren-Kikoku-Shinten	P P K K K	(HH)HH	15(2)40	20	Jumping High Kick	GB(-6)	KB	KB	KB
-	P P ↓ K	(HH)L	19(3)26	17	Low Kick	-10	-10	Cr(12~6)	Cr(12~6)
Ren-Kijin-Daihoda	P P ↓ K P	(HH)LM	24~40(3)26	29~49	Mid Punch	12~GB(25)	KB	KB	KB
Ren-Kijin-Ongyo	P P ↓ K ←	(HH)L-	109	-	-	-4	-	-	-
-	P K	HH	12(2)28	26	High Kick	-15	Cr(6~1)	Cr(21~13)	Cr(21~13)
Hato-Geri	P K K	HHH	16(2)29	28	High Kick	-13	KB	KB	KB
-	→ P	M	13(2)19	18	Mid Punch	-9	-8	Cr(30~22)	Cr(30~22)
Akki-Barai	→ P P	MM	22(3)28	22	Mid Punch	-10	Cr(20~12)	Cr(20~12)	Cr(20~12)
Soryu-Geri	→ P K	MH	15(2)25	28	High Kick	-5	KB	KB	KB
Soryu-Rengyoin	→ P K ←	MH-	118	-	-	-8	-	-	-
Raishin-Geki	→ → P	M	14(2)26	22	Mid Punch	-8	Cr(3~-1)	Cr(3~-1)	Cr(3~-1)
Hekireki-Sho	→ → → P	M	16(3)27	28	Mid Punch	-2	KND	KND	KND
-	→ P	M	15(2)23	18	Mid Punch	-12	-11	Cr(25~17)	Cr(25~17)
Gekisai-Sho	← P P	MH	23(3)28	28	High Punch	-4	KB	KB	KB
Kushin-Geki	← P → P	MM	15(2)26	22	Mid Punch	-10	KND	KND	KND
Yami-Barai	← P → P	ML	18(3)30	22	Low Punch	-15	-4	Cr(13~6)	Cr(13~6)
Bakufu-Shu	← P K	MM	28(3)24	30	Jumping Mid Kick	GC(9)	KND	KND	KND
Amatsuki	↑ P	H	14(3)19	18	High Punch	-11	Cr(40~30)	KND	KND
-	↓ P	L	14(2)20	5	Low Punch	-4	0	Cr(9~5)	Cr(9~5)
-	↘ P	M	15(2)22	20	Mid Punch	-6	-5	Cr(38~28)	Cr(38~28)
-	↘ P P	MH	18(3)25	18	High Punch	-10	Cr(33~23)	Cr(33~23)	Cr(33~23)
Shinso-Zuki	↘ P P P	M(HM)	19(2)25	22	Mid Punch	-10	KB	KB	KB
-	↘ ↘ P	M	18(3)41	24	Mid Punch	-20	Cr(18~8)	LNC	LNC
Shoryu-Senku-Kyaku	↘ ↘ P K	MH	29(3)28	36	High Kick	-12	KB	KB	KB
Bizen-Ichimonji	↘ ↘ P ↓ K	ML	24(5)22	24	Low Kick	-14	Cr(13~7)	KND	KND
Shingyoso-Ongyoin	↘ ↘ P ←	M-	111	-	-	1	-	-	-
-	↘ P	L	16(2)19	18	Low Punch	-10	-7	Cr(19~13)	Cr(19~13)
Chisen-Kyaku	↘ P ↓ K	LL	20(5)22	25	Low Kick	-14	Cr(13~7)	KND	KND
Garyo-Sen	↓ P	M	25(3)23	24	Mid Punch	-15	LNC	LNC	LNC
Shinyo-Chozan	↙ P	M	27(2)25	27	Mid Punch	2	Cr(34~24)	Cr(34~24)	Cr(34~24)
-	K	H	12(2)25	28	High Kick	-8	Cr(9~4)	Cr(24~16)	Cr(24~16)
Jaki-Barai	K P	HM	20(3)27	22	Mid Punch	-13	Cr(21~13)	Cr(21~13)	Cr(21~13)
Hazumi-Guruma	K K	HH	24(3)28	36	High Kick	-12	KB	KB	KB
-	← K	M	15(2)22	24	Mid Kick	-14	KND	LNC	LNC
Haja-Hiryu	← K P	MM	30(3)19	35	Jumping Mid Punch	GB(14)	KND	KND	KND
Haja-Rensho	← K K	(MH)	11(2)31	25	High Kick	-13	Cr(29~19)	LNC	LNC
Chitose-Hishitsu	← ← K	M	20(2)118	22	Jumping Mid Kick	GB(6)	Cr(23~14)	Cr(23~14)	Cr(23~14)
Onibishi	→ K	H	15(3)114	25	High Kick	-6	Cr(34~24)	LNC	LNC
-	↑ K	H	16(3)30	26	High Kick	-14	LNC	LNC	LNC
Hagen-Koryu-Kyaku	↑ K K	HM	18(3)23	28	Mid Kick	-10	KND	KND	KND
Nichirin-Kyaku	↗ K	M	20(4)30	30	Jumping Mid Kick	-13	Cr(17~9)	Cr(17~9)	Cr(17~9)
Tenrin-Kyaku	↖ K	M	14(4)33	40	Mid Kick	-18	LNC	LNC	LNC
-	↓ K	L	16(2)25	10	Low Kick	-9	-6	Cr(19~12)	Cr(19~12)
-	↘ K	M	14(2)25	22	Mid Kick	-12	Cr(4~0)	Cr(24~16)	Cr(24~16)
Hayo-Nagi-Geri	↘ K K	MM	21(2)33	30	Mid Kick	-14	KND	KND	KND
Ura-Chiso-Kyaku	↘ K ↓ K	ML	30(5)36	24	Low Kick	-21	Cr(5~-2)	KND	KND
Jisuben	↘ ↘ K	L	30(4)37	28	Low Kick	-16	KND	KND	KND
-	↙ K	L	17(3)26	17	Low Kick	-10	-10	Cr(12~6)	Cr(12~6)
Riei-Daihoda	↙ K P	LM	24~40(3)26	29~49	Mid Punch	12~GB(7)	KB	KB	KB
Riei-Ongyo	↙ K ←	L-	110	-	-	-4	-	-	-
-	↘ → ↓ K	M	14(3)52	26	Jumping Mid Kick	-25	Cr(7~-3)	LNC	LNC
Shoryu-Tenda	↘ → ↓ K P	MM	44(2)25	32	Mid Punch	2	Cr(34~24)	Cr(34~24)	Cr(34~24)
Shoryu-Tenho	↘ → ↓ K K	MM	36(3)50	36	Jumping Mid Kick	-22	KB	KB	KB
Chiryuso	P + K	M	20(2)29	24	Mid Punch	-6	Cr(20~12)	CLP	CB
Tenma-Meido-Ha	→ P + K	H	21(2)19	26	High Punch	1	Cr(41~31)	Cr(41~31)	Cr(41~31)
Tenma-Ongyo	→ P + K ←	H-	103	-	-	0	-	-	-
Gao-Sho	→ P + K	M	33~45(3)28	35~65	Mid Punch	GB(5~23)	KB	KB	KB
-	↘ P + K	M	20(2)27	25	Mid Punch	-15	LNC	LNC	LNC
Rekku-Rakushin-Ga	↘ P + K K	MM	30(2)26	25	Mid Kick	-14	KND	KND	KND
Gessenjin	→ P + K	M	30(2)37	28	Mid Punch	-14	KND	KND	KND
Gessen-Goryu-Ha	→ P + K	M	39~59(2)37	60	Mid Punch	GB(14)	PB	PB	PB
-	↓ P + K	M	23(4)48	25	Mid Punch	-22	LNC	LNC	LNC

Unholdable, Semi-Safe, Unsafe, Safe

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Tracking	Stance Transition
-	-	-	Cr(11~8)	Cr(11~8)	-	-	No	-
-	-	-	Cr(6~3)	Cr(6~3)	-	-	No	-
-	-	-	Cr(9~6)	Cr(9~6)	-	-	No	-
Cr(30~22)	Cr(30~22)	Cr(30~22)	Cr(21~15)	Cr(21~15)	Cr(21~15)	Cr(21~15)	No	-
Cr(20~12)	Cr(20~12)	Cr(20~12)	KB	KB	KB	KB	Yes	-
-	-	-	KB	KB	-	-	Yes	-
-	-	-	-	-	-	-	No	Onqyoin
-	-	-	Cr(21~15)	Cr(21~15)	-	-	No	-
-	-	-	-	-	-	-	No	Onqyoin
Cr(18~11)	Cr(25~17)	Cr(25~17)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Yes	-
-	-	-	KB	KB	-	-	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
-4	Cr(13~6)	Cr(13~6)	KND	KND	KND	KND	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	KND	KND	-	-	Yes	-
-	-	-	KND	KND	-	-	No	-
-	-	-	KB	KB	-	-	No	-
-10	Cr(12~6)	Cr(12~6)	Cr(2~-2)	Cr(2~-2)	Cr(2~-2)	Cr(2~-2)	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
-	-	-	-	-	-	-	-	Onqyoin
-	-	-	Cr(21~13)	Cr(21~13)	-	-	Yes	-
-	-	-	KB	KB	-	-	-	-
Cr(30~22)	Cr(30~22)	Cr(30~22)	Cr(21~15)	Cr(21~15)	Cr(21~15)	Cr(21~15)	-	-
Cr(20~12)	Cr(20~12)	Cr(20~12)	KB	KB	KB	KB	Yes	-
-	-	-	KB	KB	-	-	Yes	-
-	-	-	-	-	-	-	-	Onqyoin
Cr(3~-1)	Cr(3~-1)	Cr(3~-1)	KND	KND	KND	KND	-	-
KND	KND	KND	KND	KND	KND	KND	-	-
Cr(18~11)	Cr(25~17)	Cr(25~17)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Yes	-
-	-	-	KB	KB	-	-	No	-
KND	KND	KND	KND	KND	KND	KND	-	-
-4	Cr(13~6)	Cr(13~6)	KND	KND	KND	KND	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	KND	KND	-	-	No	-
0	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	No	-
Cr(38~28)	Cr(38~28)	Cr(38~28)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	No	-
Cr(33~23)	-	-	Cr(23~15)	Cr(23~15)	-	-	No	-
KB	KB	KB	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
Cr(18~8)	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	KB	KB	-	-	Yes	-
Cr(13~7)	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	-	-	-	-	No	Onqyoin
-1	Cr(19~13)	Cr(19~13)	Cr(10~6)	Cr(40~30)	Cr(10~6)	Cr(40~30)	Yes	-
Cr(13~7)	KND	KND	KND	KND	KND	KND	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	Yes	-
Cr(34~24)	Cr(34~24)	Cr(34~24)	KND	KND	KND	KND	No	-
-	-	-	Cr(24~16)	Cr(24~16)	-	-	No	-
Cr(21~13)	Cr(21~13)	Cr(21~13)	KND	KND	KND	KND	Yes	-
-	-	-	KB	KB	-	-	Yes	-
KND	LNC	LNC	LNC	LNC	LNC	LNC	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
-	-	-	LNC	KND	-	-	No	-
Cr(23~14)	Cr(23~14)	Cr(23~14)	Cr(12~6)	Cr(12~6)	Cr(12~6)	Cr(12~6)	No	Onqyoin
-	-	-	LNC	LNC	-	-	No	Onqyoin
-	-	-	LNC	LNC	-	-	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
Cr(17~9)	Cr(17~9)	Cr(17~9)	Cr(22~13)	Cr(22~13)	Cr(22~13)	Cr(22~13)	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-1	Cr(19~12)	Cr(19~12)	Cr(4~0)	Cr(34~24)	Cr(4~0)	Cr(34~24)	No	-
Cr(24~16)	Cr(24~16)	Cr(24~16)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	No	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
Cr(5~-2)	KND	KND	KND	KND	KND	KND	Yes	-
KND	KND	KND	KND	KND	KND	KND	No	-
-10	Cr(12~6)	Cr(12~6)	Cr(2~-2)	Cr(2~-2)	Cr(2~-2)	Cr(2~-2)	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
-	-	-	-	-	-	-	No	Onqyoin
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
Cr(34~24)	Cr(34~24)	Cr(34~24)	KND	KND	KND	KND	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
Cr(20~12)	CLP	CB	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	No	-
-	-	-	Cr(21~15)	Cr(21~15)	-	-	No	-
-	-	-	-	-	-	-	No	Onqyoin
KB	KB	KB	KB	KB	KB	KB	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	Yes	BT
KND	KND	KND	KND	KND	KND	KND	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
PB	PB	PB	PB	PB	PB	PB	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-

Move List (continued)

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-		(MH)	19(3)47	10	Jumping High Punch	-19	Cr(12~2)	LNC	LNC
-		(MHH)	14(3)41	10	Jumping High Punch	-19	Cr(18~8)	LNC	LNC
Shokaku-Rensho		(MHHM)	23(5)30	28	Jumping Mid Kick	-14	KND	KND	KND
Zuikaku-Rensho		(MHM)	20(5)30	28	Jumping Mid Kick	-14	KND	KND	KND
Zuikaku-Shozan		(MM)	30(5)30	28	Jumping Mid Kick	-14	KND	KND	KND
-		H	14(2)35	20	High Kick	-23	KND	KND	KND
-		HH	15(2)37	15	Jumping High Kick	-30	KND	KND	KND
Kikoku-Shintei-Kyaku		HHH	15(2)40	30	Jumping High Kick	GB(-6)	KB	KB	KB
Junyo-Shu		M	22(3)28	28	Mid Kick	-1	Cr(20~12)	Cr(20~12)	Cr(20~12)
Chiso-Kyaku		L	23(5)22	24	Low Kick	-14	Cr(13~7)	Cr(19~12)	KND
Junyo-Shu		M	28(4)30	35	Mid Kick	GB(2)	KND	KND	KND
Funetsu	(Back to the wall)	M	36(13)26	45	Jumping Mid Punch	-8	KB	KB	KB

Ongyoin Stance

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
Fudo-Utsusemi (Behind)		-	37	-	-	-	-	-	-
Fudo-Utsusemi (Right)		-	37	-	-	-	-	-	-
Fudo-Utsusemi (Left)		-	37	-	-	-	-	-	-
-		H	12(3)21	15	High Punch	-9	-8	Cr(23~16)	Cr(23~16)
-		HM	22(3)25	18	Mid Punch	-4	Cr(22~14)	CLP	CLP
Soku-Gao-Sho		HMM	29~41(3)28	35~65	Mid Punch	GB(5~23)	KB	KB	KB
Fudo-Tocchu		H	21(2)19	26	High Punch	-5	Cr(41~31)	Cr(41~31)	Cr(41~31)
Fudo-Ongyo		H-	102	-	-	1	-	-	-
Fudo-Unryu		M	47(3)42	28	Jumping Mid Punch	GB(-9)	BNC	BNC	BNC
Fudo-Ryugashitsu		H	19(2)20	22	Mid Kick	-12	LNC	LNC	LNC
Fudo-Shinano-Azusa		M	19(7)24	38	Jumping Mid Kick	-8	KB	KB	KB
Fudo-Ryujo		M	35(10)31	38	Jumping Mid Kick	GB(-4)	KB	KB	KB
Fudo-Chikatsu-Kyaku		L	30(4)37	28	Low Kick	-16	KND	KND	KND
-		M	23(4)48	24	Mid Punch	-22	LNC	LNC	LNC
-		(MH)	19(3)47	10	Jumping High Punch	-19	Cr(12~2)	LNC	LNC
-		(MHH)	14(3)41	10	Jumping High Punch	-19	Cr(18~8)	LNC	LNC
Shokaku-Rensho		(MHHM)	23(5)30	28	Jumping Mid Kick	-13	KND	KND	KND
Zuikaku-Rensho		(MHM)	20(5)30	28	Jumping Mid Kick	-14	KND	KND	KND
Zuikaku-Shozan		(MM)	30(5)30	28	Jumping Mid Kick	-14	KND	KND	KND
-		M	15(10)26	42	Jumping Mid Punch	-15	KB	KB	KB
-		M	20(2)27	25	Mid Punch	-15	LNC	LNC	LNC
Rekku-Rakushin-Ga		MM	30(2)26	25	Mid Kick	-14	KND	KND	KND

Back-Turned

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-		H	12(3)17	11	High Punch	-7	-5	-2	Cr(31~23)
-		M	13(2)20	14	Mid Punch	-4	0	Cr(28~20)	Cr(28~20)
-		L	13(3)20	13	Low Punch	-4	-1	Cr(17~11)	Cr(17~11)
-		H	15(3)25	30	High Kick	-9	Cr(8~3)	KB	KB
-		M	15(3)29	26	Mid Kick	-12	Cr(24~15)	Cr(24~15)	Cr(24~15)
-		M	22(2)26	28	Mid Kick	-14	KND	KND	KND
Rakushin-Ga		L	16(5)27	25	Low Kick	-14	Cr(8~2)	KND	KND
-		H	12(3)21	15	High Punch	-10	-7	Cr(22~15)	Cr(22~15)
-		HM	22(3)25	18	Mid Punch	-4	Cr(22~14)	CLP	CLP
Haigeki-Soku-Gao-Sho		HMM	29~41(3)28	35~65	Mid Punch	GB(5~23)	KB	KB	KB

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Tracking	Stance Transition
-	-	-	LNC	LNC	-	-	No	-
-	-	-	LNC	LNC	-	-	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
-	-	-	KND	KND	-	-	Yes	-
-	-	-	KND	KND	-	-	No	-
-	-	-	KB	KB	-	-	No	-
Cr(20~12)	Cr(20~12)	Cr(20~12)	BNC	BNC	BNC	BNC	No	-
Cr(13~7)	Cr(19~12)	KND	KND	KND	KND	KND	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
KB	KB	KB	KB	KB	KB	KB	No	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	-	-	-	-	No	-
-	-	-	-	-	-	-	No	-
-	-	-	-	-	-	-	No	-
-	-	-	Cr(38~28)	Cr(38~28)	-	-	No	-
Cr(22~14)	CLP	CLP	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Yes	BT
KB	KB	KB	KB	KB	KB	KB	No	-
-	-	-	Cr(21~15)	Cr(21~15)	-	-	No	-
-	-	-	-	-	-	-	No	Ongyoin
BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	No	-
-	-	-	LNC	LNC	-	-	No	-
-	-	-	LNC	LNC	-	-	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
KB	KB	KB	KB	KB	KB	KB	No	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	Yes	BT
KND	KND	KND	KND	KND	KND	KND	No	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(6~3)	Cr(6~3)	-	-	No	-
Cr(21~14)	Cr(28~20)	Cr(28~20)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	No	-
-1	Cr(17~11)	Cr(17~11)	Cr(8~4)	Cr(38~28)	Cr(8~4)	Cr(38~28)	No	-
-	-	-	KB	KB	-	-	No	-
Cr(24~15)	Cr(24~15)	Cr(24~15)	Cr(11~5)	Cr(11~5)	Cr(11~5)	Cr(11~5)	No	-
KND	KND	KND	KND	KND	KND	KND	No	-
Cr(8~2)	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	Cr(37~27)	Cr(37~27)	-	-	No	-
Cr(22~14)	CLP	CLP	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Yes	BT
KB	KB	KB	KB	KB	KB	KB	No	-

Throws

Name	Notation	Height	Execution	Damage	Advantage on Hit
Juji-Garami	T	H	4(3)23	42	-
Mekkyaku: Soryu	T	H	6(3)24	30+20	-
Hayabusa-Geri	T	H	6(3)24	48	-
Yama-Arashi	T	H	6(3)24	50	-
Gen-Ei	T	H	6(3)24	0	10
Kubikiri-Naga	T	H	36(3)32	60	-
Kubikiri-Naga	T (To opponent's back)	H	36(3)32	60	
Shoro-Uchi	T (Facing the wall)	Wall	36(3)32	75	-
Shoro-Uchi	P T (Back to the wall)	Wall	54(3)32	75	-
Shoro-Uchi	T (Facing the wall, to opponent's back)	Wall	36(3)32	75	-
Shoro-Uchi	P T (Back to the wall, to opponent's back, facing another wall - between two walls)	Wall	54(3)32	75	-
Shoro-Uchi	Ongyoin T (Facing the wall)	Wall	54(3)32	75	-
Shoro-Uchi	Ongyoin T (Facing the wall, to opponent's back)	Wall	54(3)32	75	-
Shoro-Uchi	P T (Back to the wall, facing another wall)	Wall	54(3)32	75	-
Rakurai-Sho	T	H	8(4)25	58	-
-	T	H	12(2)26	25+15	-
-	T (To opponent's back)	H	12(2)26	25+15	-
-	T (Combo Throw 1)	Combo Throw	-	30	-
-	T (Combo Throw 2)	Combo Throw	-	50	-
-	T (Ceiling)	H	12(2)26	25+25	Cr
-	T (Ceiling, to opponent's back)	H	12(2)26	25+25	Cr
-	T (Combo Throw 1)	Combo Throw	-	30	-
-	T (Combo Throw 1, facing the wall)	Combo Throw	-	40	-
-	T (To opponent's back)	H	4(3)23	57	-
Kandachi-Otoshi	T (To opponent's back)	H	6(3)24	60	-
Mijin-Hairaku	T (Back to the wall, to opponent's back)	H	6(3)24	62	-
Kandachi-Tenraku	T (Ceiling, to opponent's back)	H	6(3)24	65	Cr
Rakuryu-Sho	T (To opponent's back)	H	8(4)25	65	-
Hane-Karakuri	T (To crouching opponent)	L	5(2)21	52	-
Zanshu-Sen	T (To crouching opponent)	L	6(2)20	55	-
Takitsubo-Watari	T (To crouching opponent's back)	L	5(2)21	62	-
Fudo-Zanshu	T (During Ongyoin)	H	77(3)32	60	-
Fudo-Zanshu	T (During Ongyoin, to opponent back)	H			
-	P T	H	54(3)32	55	-
-	P T (To opponet's back)	H			
Kabuto-Gari	T	H (Offensive Hold)	21(3)49	45	-
-	T (To opponent's back)	H (Offensive Hold)		50	-
-	T (Combo Throw 1)		-	48	-
-	T (Ceiling, Combo Throw 1)		-	5+5+38	-
-	T (Ceiling, facing a wall, Combo Throw 1)	-	5+5+48	-	
Koryuho	T (To opponent in the air)	M		28	-
-	T (During Ongyoin)	H	12(2)26	20	-
-	T (Combo Throw 1)	-	-	20	-
-	T (Combo Throw 2)	-	-	20+10	-

Wake-Up Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	K	M	35(4)18	20	Mid Kick	-8	Cr(21~14)	Cr(28~20)	Cr(28~20)
-	D K	L	34(4)18	20	Low Kick	-10	Cr(21~14)	Cr(24~17)	Cr(24~17)
Taiyo-Kijo-Totsu	P+K	M	41(10)26	42	Jumping Mid Punch	-8	KB	KB	KB

Side Step Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
Urakaze, Kusen-To	Sidestep P	M	30(2)23	22	Mid Punch	-9	Cr(26~18)	CLP	CLP
Urakaze, Junyo-Shu	Sidestep	M	35(3)28	28	Mid Kick	-1	BNC	BNC	BNC

Partition Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While Jumping, P	M	40(6)12	29	Jumping Mid Punch	GB	BNC	BNC	BNC
-	While Jumping, K	M	37(6)32	29	Jumping Mid Kick	GB	BNC	BNC	BNC
-	While Landing, P	M	48(2)26	25	Mid Punch	-9	KND	KND	KND
-	While Landing, K	L	57(5)22	24	Low Kick	-9	Cr(19~12)	KND	KND
-	While Jumping, T	H	32(2)30	50	-	-	-	-	-
-	While Landing, T	H	41(2)24	50	-	-	-	-	-

Holds

Name	Notation	Height/Type	Execution	Damage
Mekkyaku: Koryu	⇦ H	H/P	0(18)12	20+30
Kage-Toro	⇖ H	H/K	0(18)12	20+30
Shiho-Nage	⇦ H	M/P	0(18)12	50
Orochi-Gari	⇨ H	M/K	0(18)12	20+30
Mekkyaku: Ryuso	⇗ H	L/P	0(18)12	10+20+20
Koken-Giri	⇘ H	L/K	0(18)12	50
Gasai	⇓ H	Jumping P	0(18)12	55
Hai-Tenraku	⇒ H	Jumping K	0(18)12	55
Senko-Izuna	⇨ ⇘ H	H/P	0(18)12	25+15
-	⇦ H	Combo Throw	-	30
-	⇦ ⇗ ⇑ ⇖ ⇦ ⇙ ⇓ ⇘ H	Combo Throw	-	50
Resshin-Izuna	⇒ ⇘ H (Ceiling)	H/P	0(18)12	25+25
-	⇦ H (Combo Throw 1)	Combo Throw	-	30
-	⇦ H (Combo Throw 1, with back to wall)	Combo Throw	-	40
Rekko-Izuna	⇨ ⇦ H	M/P	0(18)12	25+15
-	⇦ H (Combo Throw 1)	Combo Throw	-	30
-	⇒ ⇘ ⇓ ⇙ ⇦ ⇖ ⇑ ⇗ H (Combo Throw 2)	Combo Throw	-	50
Resshin-Izuna	⇒ ⇘ H (Ceiling)	M/P	0(18)12	25+25
-	⇦ H (Combo Throw 1)	Combo Throw	-	30
-	⇦ H (Combo Throw 1, with back to wall)	Combo Throw	-	40
Yoko-Izuna	⇨ ⇙ H	L/P	0(18)12	25+15
-	⇦ H (Combo Throw 1)	Combo Throw	-	30
-	⇒ ⇘ ⇓ ⇙ ⇦ ⇖ ⇑ ⇗ H (Combo Throw 2)	Combo Throw	-	50
Resshin-Izuna	⇒ ⇙ H (Ceiling)	L/P	0(18)12	25+25
-	⇦ H (Combo Throw 1)	Combo Throw	-	30
-	⇦ H (Combo Throw 1, with back to wall)	Combo Throw	-	40
Fudo-Kaiju	During Ongyoin, H	H + M/P + K	0(18)22	-

Down Attacks

Name	Notation	Height/Type	Execution	Damage
Toraga-Sodan	↓ P	Grounded	15(5)33	10
Naraku-Zuki	↓ P + K	Grounded	34(12)60/53	18

Special Moves

Name	Notation	Height	Execution
Urakaze	⇙ P	-	40
Fumon	⇖ P	-	127
-	K	-	76
Ongyoin	↓ P + K	-	110
Ongyoin	⇖ P + K	-	120
Taunt: You cannot distract me.	⇦ ⇐ ⇦ H + P + K	-	100
Taunt: Ongyoin "Nin"	⇦ ⇨ ⇦ H + P + K	-	56
Taunt: Rei	⇙ H + P + K	-	70

Tag Throws

Name	Notation	Partner	Height/Type	Execution	Damage
-	T	Kasumi	H	4(3)23	70
-	T	Ayane	H	4(3)23	30+40
-	T	Hayate	H	4(3)23	20+50
-	T	Gen Fu	H	4(3)23	30+40
-	T	Bayman	H	4(3)23	70
-	T	Bass Armstrong	H	4(3)23	20+50
-	T	Jann Lee	H	4(3)23	20+50
-	T	Tina Armstrong	H	4(3)23	70
-	T	Other	H	Varies Per Partner	30+15
-	⇦ T (Combo Throw 1)	-	Combo Throw	-	30
-	⇒ ⇘ ⇓ ⇙ ⇦ ⇖ ⇑ ⇗ T (Combo Throw 2)	-	Combo Throw	-	50

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	Cr(21~14)	Cr(28~20)	Cr(28~20)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Yes	-
	Cr(21~14)	Cr(24~17)	Cr(24~17)	KND	KND	KND	KND	Yes	-
	KB	KB	KB	KB	KB	KB	KB	No	-

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	Cr(26~18)	CLP	CLP	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	No	-
	BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-

	Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
	BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
	BNC	BNC	BNC	BNC	BNC	BNC	BNC	No	-
	KND	KND	KND	KND	KND	KND	KND	No	-
	Cr(19~12)	KND	KND	KND	KND	KND	KND	No	-
	-	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-	-

SARAH BRYANT

Bio

COUNTRY
USA

GENDER
Female

BIRTH DATE
July 4

BLOOD TYPE
AB

FIGHTING STYLE
Martial Arts

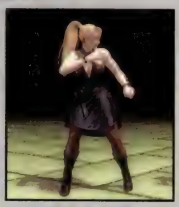
While attempting to investigate the accident involving her brother, Jacky Bryant, Sarah Bryant was captured by J6 (Judgment 6) and brain-washed. Although she was later rescued by her brother, the effects of J6's brainwashing remain buried deep within the recesses of her mind.

Rating

Sarah plays very similar to her *Virtua Fighter 5: Final Showdown* counterpart. She's not identical because this is a very different game. Some of her attack notations have been adjusted to fit within the *DOA* move set, but her general play style remains the same. She's just as safe as she is in *VF5* and her offensive is just as pressure-heavy. Many of her combos have changed, and her damage output has been balanced to fit better within the confines of *DOA5*, but overall she is a character that excels at applying pressure and even has a few parry options when an opponent is able to make her play defensively. She is a bit more technical than some of the more traditional *DOA* characters, and it may take some time to learn all of the intricacies of her various stances, but she is absolutely deadly in the right hands.

Costumes

Costume 1


Costume 2

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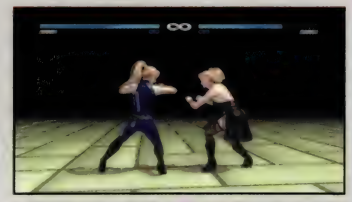
PRIME ATTACKS

Critical Burst



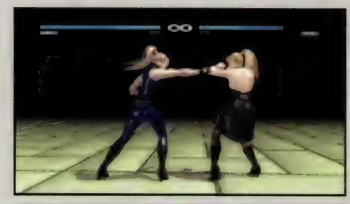
↓ ↘ → P + K

Sarah's Critical Burst is par for the course compared to most other characters in the game. It executes in 20 frames and leaves her at -5 when blocked. It stuns an opponent when it connects as a normal hit or counter hit. Unfortunately, Sarah does not have the ability to use a Critical Burst from any of her stances. Because she changes stances so much during combos, it somewhat limits her ability to use a Critical Burst, but there are opportunities for it to happen.

Safe

→ H + K

Sarah is a very fast character compared to some of the other fighters in the game. To compensate, many of her attacks do not stun on normal hit. Her → H + K is one example of this. It executes in 19 frames and leaves her safely at -2 on block and +3 on hit. However, if it connects as a counter hit, it results in an unholdable Sit-Down stun that gives Sarah +18 frame advantage. This allows her to follow with ↖ K or any mid or low attack that executes in 16 frames or less (high attacks generally miss during a Sit-Down stun).



← ← P

The main concern with a character that has multiple stances is how to enter each stance as safe as possible. Sarah's ← ← P is a good way to enter her back-turned stance safely. It executes in 19 frames and leaves her at -1 when blocked, +3 on normal hit, and +4 on counter hit. It's an extremely fast attack that ends with Sarah in her back-turned stance with only a very slight disadvantage in the worst-case scenario.

→ P + K P K

Sarah is a fast character with quite a few safe attacks. That means that good opponents will be looking for ways to get around her speed and safety, such as using crush attacks or holds. This allows Sarah to free-cancel her combo strings and punish opponents if she can bait one of these countermeasures. Her → P + K P K combo string is a good opportunity to bait an opponent into holding or attempting a high crush attack. The first attack in the combo string executes in 14 frames, causes a stun on normal hit, and leaves Sarah at -2 on block. The second attack also stuns on normal hit and leaves Sarah at -6 when blocked. The third and final attack causes a short stun on normal hit, and a lengthier stun on counter hit, while leaving Sarah at -5 if it's blocked. The last kick also tracks any opponent that attempts to side step. With all three attacks being high and safe, the best option for an opponent would be to tech crouch under the attacks or attempt to hold them. Free-cancel in an attempt to bait one of these options, then punish the opponent's attempt.

Frame Advantage

P + K

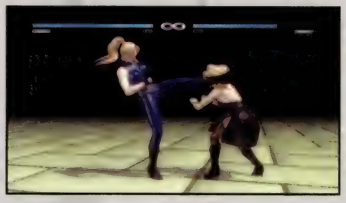
While Sarah's P + K gives her +2 frame advantage when blocked and stuns on normal hit, those aren't the only benefits of this attack. It's a safe transition into Flamingo stance, and it parries all high and mid attacks during the initial animation. If that weren't enough, if it hits a crouching opponent or connects as a counter hit, it causes an unholdable Sit-Down stun. On a crouching opponent, Sarah gets +30 frame advantage, and as a counter hit on a standing opponent she gains +26 frame advantage, assuming the opponent is Slow Escaping. Even with the lesser 26 frames of advantage, Sarah can follow with almost any launcher in her arsenal before the opponent can hold or block. To top it off, Sarah can even jump over some low attacks with strict timing, although it's not a reliable tech jumping attack.

↑ K

Sarah's ↑ K is another decent way to get into her Flamingo stance safely. It executes in 17 frames and gives her +2 frame advantage when blocked. If it connects as a normal hit, it stuns, while counter hit launches the opponent. It's also one of the fastest ways for Sarah to transition into Flamingo with a single attack. Additionally, it is a mid attack, which makes it difficult for an opponent to evade with a crushing attack.

← K

Another great way to enter Flamingo stance is with Sarah's ← K. It executes in 17 frames and gives her +4 advantage on block and +6 on hit, while stunning an opponent if it connects as a counter hit. The attack ends in Sarah's Flamingo stance, and with +4 frame advantage in the worst-case scenario, she has almost free reign to attack as she pleases against most characters in the game.



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Crush

↘ P + K

Sarah's ↘ P + K executes in 16 frames and leaves her at -6 if the opponent blocks. It also stuns on normal hit and launches on counter hit, but more importantly, it tech crouches under high attacks almost instantly. If it connects as a counter hit, Sarah can follow with a juggle, which makes this a very good attack to use if you anticipate the opponent is about to unleash a high attack. If you're wrong and the opponent blocks, Sarah is safe from punishment.

↑ H + K

Wake-up kicks can be a big hurdle for some players because they have priority over most attacks in the game. However, if you can anticipate what height an opponent will attack with his or her wake-up kick, many characters have options to get around one or both wake-up kick options. One of Sarah's best ways to evade a low wake-up kick is to use her ↑ H + K. Stay close to the grounded opponent, and if you anticipate a low wake-up kick is coming, use ↑ H + K to evade. It hits mid, which means that a successful evasion of a low wake-up will hit the opponent instead of sailing over his or her head if the attack was high. It also allows for a follow-up juggle of ↙ H + K K ○ ⇨ K K. In addition, it tech jumps over low attacks very early in the animation, and if the opponent blocks, Sarah is safe at -6. As icing on the cake, it tracks if an opponent tries to side step.

FLA ↓ H + K

While you should always try to enter Flamingo stance with frame advantage, there are times when Sarah will not be able to beat out an opponent's jab (P) immediately following the stance transition. When this happens, if you anticipate that the opponent will try to interrupt with a high attack, use FLA ↓ H + K to tech crouch under the attack. It executes in 23 frames, but tech crouches instantly and knocks the opponent down if it hits. It also tracks if the opponent side steps, but leaves Sarah at -16 if it's blocked, so limit the use of this attack to tech crouching under high attacks.

Whiff Punishment

⇨ ⇨ K

Sarah's whiff punishment is all over the place. Most of her attacks that have good reach are slow to execute, while her faster attacks don't cover much distance. Her ⇨ ⇨ K is a nice median that executes in 17 frames and stuns an opponent if it connects as a counter hit. It leaves her at -8 if the attack is blocked, but when used at maximum range, it's very difficult for most characters to punish her.

⇦ H + K

Sarah's ⇦ H + K has deceptive range, which makes it a very good whiff punisher. It executes in 20 frames and leaves her at -8 if it's blocked, which means it should be restricted to use only as a whiff punisher so it's not blocked. If the attack connects, it bounces the opponent off the ground for a juggle. Use ↙ H + K K to pick the opponent up and follow with a full juggle.

STRATEGIES

Offensive

Sarah has a wide variety of options available to her when she plays offensively. Her Flamingo (FLA) stance should be the focus of your offensive pressure. Use attacks that lead into Flamingo with Sarah at advantage or only a very slight disadvantage (against slower characters), then continue to apply pressure from the stance. She has a few defensive options that allow her to parry or evade certain attacks, then follow with a combo or stun. For example, her P + K parries all high and mid attacks, and even has the ability to jump over low attacks (although not reliably), and ends with Sarah in Flamingo stance. If the opponent is on the ground and you anticipate a mid wake-up kick is coming, use P + K to not only parry the wake-up kick, but stun the opponent and transition Sarah into Flamingo stance.

Once Sarah is in Flamingo stance, your first order of business should be to test the opponent's knowledge of her Flamingo capabilities. The best way to test this is with her FLA P, K, K, K attack. It requires very specific timing for the second and third kicks, so head into Training mode and practice until you have it down. If the low kick is blocked, the last two kicks will not execute. The advantage of this combo is that if the low kick connects, the rest of the combo cannot be evaded or held, and it ends with the opponent in an unholdable Faint stun. This can be followed with ↙ K, K, ↓, P, ○, ⇨ K, K as a juggle.

If the opponent knows Sarah well, he or she will block or hold low after the P. If this happens, Sarah is left at -13, so test the opponent early in the match to avoid taking unnecessary damage at a crucial moment. The risk of taking throw punishment is worth it given the full combo reward if the attack connects. It also trains the opponent to block low after Sarah's FLA P, which opens up her mid attacks from Flamingo that stun, such as FLA ⇨ K or FLA ⇦ K.

FLA ⇦ K is a great way to attack from Flamingo and stay in Flamingo after the attack. If the opponent blocks, Sarah is safe at -3 and can choose to continue attacking at the risk of being interrupted, or canceling out of the stance and blocking. FLA ↙ K, K can also work to attack from Flamingo and stay in stance after the attack. The only concern here is that the second kick is high. If the opponent knows Sarah well, he or she may tech crouch under the attack and hit Sarah, or just evade it and then punish Sarah's whiffed attack. The key is to get into Flamingo safely, then continue to attack from Flamingo while staying safe and maintaining offensive pressure.

When Sarah is not in Flamingo stance, she still has a number of options available to her. She has a 10-frame jab (P), and her ⇨ P elbow is 11 frames, which beats out most other mid attacks in the game. She also has a Stepping Forward stance that leads to attacks such as ⇨, ⇨, P + K, ⇦, P + K, which transitions into Stepping Forward, uses the back dash ability (⇦) of the Stepping Forward stance, and then unleashes a high punch that's safe when blocked (-5) and causes an unholdable Stumble stun if it hits. The back dash from Stepping Forward also parries all high and mid punch attacks. If the parry is successful, most follow-up attacks, such as P + K, are guaranteed to connect. Mix things up between her stances until you can safely return to Flamingo to continue Sarah's offensive pressure.

FLAMINGO CANCELS

P, P, P, ↑ K
⇨, P, ⇦ K
↘ P, K
↑ K
← K
P + K
↑ P + K, ↑ P + K
⇦ P + K
H + K, K
↙ H + K, K
BT H + K
FLA ← K
FLA ↙ K, K
FLA ↑ P + K

STEPPING CANCELS

↑ P + K
FLA ↙ P + K

STEPPING FORWARD CANCELS

⇨, ⇨, P + K

BT CANCELS

⇦, ⇦, P
Stepping Forward H + K

Defensive

Most of Sarah's defensive options involve her Flamingo stance in some way. Her P + K parries all high and mid attacks and transitions into Flamingo automatically. Once she's in Flamingo, FLA P + K parries all low punches, which is the same parry that occurs from FLA ↘ P + K, P + K or Stepping P + K. In most cases, transitioning into Flamingo at advantage allows Sarah to beat out almost any attack. However, low punches can be an issue because they are typically much faster than any other low attack. For example, Sarah's ↓ P executes in 12 frames, compared to 16 frames for her ↓ K. If you anticipate a low punch from the opponent, use FLA P + K to parry the attack.

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Wall

Sarah's general strategy doesn't change much when she has an opponent pinned to the wall. The main thing to note is that ↑ K, H ∷ K K, BT H ∷ K, FLA ∷ K K, and FLA ↑ P ∷ K will all slam an opponent into the wall as Sarah transitions into Flamingo stance. Keep this in mind and follow with a juggle off the wall instead of your normal pressure game. In addition, her ↘ P K used in many of her juggles slams into the wall. If you want to avoid this, use one of her more basic juggles (such as P P P ↖ K).

Throws

Sarah doesn't have any throws that really stand out. Most of her throws are fairly straightforward and don't have any special attributes. Her ∷ T, ⇨ ⇨ T, and throw when facing an opponent's back all change sides with the opponent. These are good to use when Sarah's back is to the wall and you want to avoid taking unnecessary wall damage. The only other notable throw is her ↓ T low throw, which gives her +10 frame advantage, allowing her to continue offensive pressure.

COMBOS

STUN OPPONENT	
EXTEND	P, ⇦ K, ↓ K, H ∷ K, ⇦ P ∷ K, FLA P, FLA K K
UNHOLDABLE	None Available
CRITICAL BURST	↓ ↘ ⇨ P ∷ K
LAUNCHER	↙ K, ↓ P ∷ K K, ↘ P ∷ K, ↑ H ∷ K, FLA H ∷ K K, FLA ⇨ H ∷ K
JUGGLE	P P P ↖ K ⇦ H ∷ K, P P P ↖ K ↘ P K, ⇨ K K ↘ P K, P ↑ ⇦ H ∷ K, ⇨ ⇨ H ∷ K FLA ↙ K K, P ⇨ ⇨ K K

FRAME DATA AND MOVE LIST

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	10(2)10	10	High Punch	1	0	3	Cr(39~31)
-	P P	(HH)	9(1)18	10	High Punch	-5	-3	1	Cr(32~24)
-	P P P	(HHH)	10(2)23	10	High Punch	-8	-8	Cr(6~2)	Cr(26~18)
Combo Rising Knee	P P P K	(HHH)M	16(5)37	24	Mid Kick	-19	KND	LNC	LNC
Combo Scarecrow	P P P ↑ K	(HHH)H	20(2)24	24	Jumping High Kick		Cr(5~1)	Cr(36~26)	Cr(36~26)
Combo Somersault Kick	P P P ↘ or ← K	(HHH)M	16(4)43	25	Jumping Mid Kick	-27	LNC	LNC	LNC
Double Punch Back Kick	P P K	(HH)H	16(2)27	20	High Kick	-7	KB	KB	KB
Punch High Kick	P K	HH	12(2)27	24	High Kick	-5	Cr(5~0)	LNC	LNC
Punch Toe Kick	P ↑ K	HM	14(2)26	20	Mid Kick	-1	-1	Cr(22~14)	Cr(22~14)
Straight Lead	→ P	H	10(2)10	10	High Punch	1	0	3	Cr(39~31)
-	→ P	M	11(2)20	17	Mid Punch	1	0	Cr(28~20)	Cr(28~20)
Elbow Side Chop	→ P P	MH	14(2)21	17	High Punch	-4	-1	Cr(13~8)	Cr(13~8)
Double Joint Butt	→ P K	(MM)	14(2)31	20	Mid Kick	-18	KND	LNC	LNC
Elbow Hook Kick	→ P ← K	(MH)	17(3)18	16	High Kick	-3	Cr(15~10)	Cr(25~18)	Cr(50~38)
-	← P	H	16(3)20	12	High Punch	-3	Cr(13~8)	Cr(13~8)	Cr(13~8)
-	← P K	HM	19(2)1	5	Mid Kick	7	9	Cr(47~39)	Cr(47~39)
-	← P K K	H(MH)	6(3)27	5	High Kick	-8	-4	Cr(20~12)	Cr(20~12)
-	← P K K (strict timing on last input)	H(MHH)	9(2)26	8	High Kick	-7	LNC	LNC	LNC
Serpent Claw	← P K ← K	H(MHM)	17(4)19	20	Mid Kick	-14	KND	BNC	BNC
Tail Sweep	← P K H ↓ K	H(MHH)	19(2)26	30	High Kick	-4	KB	KB	KB
Back Knuckle Turn	← ← P	H	9(1)15	14	High Punch	-1	3	4	Cr(45~35)
Leap Straight	↖ P or ↑ P or ↗ P	H	20(2)22	15	Jumping High Punch	-4	Cr(27~19)	Cr(27~19)	Cr(27~19)
-	↓ P	L	12(1)14	5	Low Punch	-5	0	Cr(16~12)	Cr(16~12)
-	↗ P	H	12(2)18	15	High Punch	-3	2	Cr(16~11)	Cr(16~11)
Snap Side Chop Double	→ P P	(HM)	19(2)23	15	Mid Punch	-1	Cr(6~2)	Cr(25~17)	Cr(25~17)
Setup Combination	↘ P K	(HH)	19(4)12	17	High Kick	3	6	Cr(35~27)	Cr(35~27)
-	K	H	14(3)25	25	High Kick	-8	Cr(6~1)	LNC	LNC
High Kick Straight	K P	HH	16(2)15	8	High Punch	-3	Cr(14~10)	Cr(34~26)	Cr(34~26)
Double Thrust Kick	K K	HM	19(3)26	20	Mid Kick	-15	-3	Cr(22~14)	Cr(22~14)
-	← K	M	13(3)23	20	Mid Kick	-1	Cr(16~10)	Cr(16~10)	Cr(16~10)
Quick Knee Straight	← K P	MH	16(2)15	10	High Punch	-3	Cr(14~10)	Cr(34~26)	Cr(34~26)
Quick Knee and Toe Kick	← K K	MM	14(2)26	21	Mid Kick	-8	1	Cr(22~14)	Cr(22~14)
Stiletto	← ← K	M	17(2)31	27	Mid Kick	-8	Cr(18~10)	Cr(18~10)	Cr(18~10)
Switch Kick	↓ K	M	17(4)14	20	Mid Kick	4	6	Cr(32~24)	Cr(32~24)
-	↓ ← K	H	13(3)21	21	High Kick	-4	Cr(7~3)	Cr(27~19)	Cr(27~19)
Sharpsword Combo	← ← K K	HH	12(2)22	18	High Kick	-8	KB	KB	KB
Feather Scarecrow	↑ K	M	17(4)13	24	Mid Kick	2	Cr(45~35)	LNC	LNC
-	↗ K	M	20(6)25	25	Mid Kick	-13	KND	LNC	LNC
-	↓ K P ↑ K	M-	-	-	-	-	-	-	-
Somersault Kick	↘ K	M	14(4)45	38	Jumping Mid Kick	-27	LNC	LNC	LNC
-	↓ K	L	16(1)25	12	Low Kick	-16	-8	Cr(25~17)	Cr(25~17)
-	↘ K	M	16(3)23	22	Mid Kick	-5	Cr(5~1)	Cr(25~17)	Cr(25~17)
Jackknife Middle Kick	↘ K K	MM	16(2)27	24	Mid Kick	-15	-3	Cr(22~14)	Cr(22~14)
Dragon Smash Cannon	↙ K	M	17(2)23	20	Mid Kick	-15	LNC	LNC	LNC
-	↘ K	M	16(4)44	23	Jumping Mid Kick	-17	LNC	LNC	LNC
-	↘ K K	(MM)	20(2)28	20	Jumping Mid Kick	-13	KND	LNC	LNC
-	↘ K K	(MM)	8(2)35	20	Mid Kick	-17	KND	LNC	LNC
-	Running K	M	17(3)32	25	Mid Kick	-8	LNC	LNC	LNC
Hide Side Kick	P ↑ K	M	26(5)12	20	Mid Kick	2	Cr(14~10)	Cr(34~26)	Cr(34~26)
-	→ P ↑ K	H	14(2)18	12	High Punch	-2	Cr(16~11)	Cr(16~11)	Cr(16~11)
-	→ P ↑ K P	HH	15(2)16	14	High Punch	-6	Cr(18~13)	Cr(18~13)	Cr(18~13)
Storm Combination	→ P ↑ K P K	HHH	13(1)27	25	High Kick	-4	Cr(6~1)	CLP	CLP
-	← P ↑ K ↘ P	HM	16(3)23	18	Mid Punch	-6	-4	Cr(36~26)	Cr(36~26)
Blizzard Kick	← P ↑ K ↘ P K	HMM	22(3)24	25	Mid Kick	GB(27)	KND	KND	KND
-	← P ↑ K (First Hit Only)	M	22(2)1	17	Mid Kick	18	18	25	CLP
Double Rise Kick	← P ↑ K	(MM)	5(4)12	10	Mid Kick	4	Cr(46~36)	Cr(34~26)	Cr(34~26)
-	↓ P ↑ K	M	16(2)27	10	Mid Kick	-10	-5	1	Cr(22~14)
Serpent Smash Cannon	↓ P ↑ K K	(MH)	12(3)23	10	High Kick	-15	LNC	LNC	LNC
Long Snap Side Chop	↘ P ↑ K	M	16(3)22	18	Mid Punch	-6	Cr(37~27)	LNC	LNC
Sharp Stiletto	→ P ↑ K	M	30~59(2)35	28~48	Mid Kick	-10	KB	KB	KB
Gatling Kick Combination	↙ P ↑ K	M	39~59(2)35	80	Mid Kick	GB(17)	PB	PB	PB
Rolling Elbow	↓ P ↑ K	M	20(2)24	24	Mid Punch	-9	Cr(24~16)	CLP	CB
-	H ↑ K	H	21(5)23	24	High Kick	-3	Cr(3~-1)	Cr(23~15)	Cr(23~15)
Reverse High Kick	H ↑ K K	HH	20(3)22	13	High Kick	3	Cr(11~6)	Cr(21~14)	Cr(46~34)
Mellow Heel Kick	← H ↑ K	M	19(5)20	20	Mid Kick	-2	3	Cr(26~18)	Cr(26~18)
Queen Bee Needle	← → H ↑ K	M	18(4)22	18	Mid Kick	-4	KND	LNC	LNC
Killer Bee Assault	→ → H ↑ K (To aerial opponent)	-	-	24	-	-	-	-	-
Crescent Heel	← H ↑ K	M	20(5)24	22	Mid Kick	-8	KND	KND	KND
Round Kick	↑ H ↑ K	M	20(3)22	24	Mid Kick	-6	LNC	LNC	LNC
-	↗ H ↑ K	M	24(3)20	18	Mid Kick	-3	Cr(8~4)	Cr(28~20)	Cr(28~20)
-	↗ H ↑ K P	MH	17(2)17	10	High Punch	-3	Cr(17~12)	Cr(17~12)	Cr(17~12)
-	↗ H ↑ K P P	MHH	17(2)21	12	High Punch	-3	Cr(13~8)	Cr(13~8)	Cr(13~8)
Valkyrie Strike	↗ H ↑ K P P K	MHHM	17(3)30	17	Mid Kick	-12	Cr(29~19)	Cr(29~19)	Cr(29~19)
-	↗ H ↑ K K	MM	17(3)25	16	Mid Kick	-6	3	Cr(23~15)	Cr(23~15)
Sword Rush Combo	↗ H ↑ K K K	M(MH)	24(5)24	30	High Kick	-4	KB	KB	KB
Leg Slicer	↓ H ↑ K	L	20(2)29	22	Low Kick	-15	Cr(9~3)	Cr(20~12)	Cr(20~12)
Low Spin Kick	↘ H ↑ K	L	24(4)37	24	Low Kick	-19	KND	KND	KND
-	↙ H ↑ K	L	15(4)27	12	Low Kick	-14	-14	Cr(9~3)	Cr(20~12)

Unholdable, Semi-Safe, Unsafe, Safe

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(14~11)	Cr(14~11)	-	-	-	-
-	-	-	Cr(7~4)	Cr(7~4)	-	-	-	-
-	-	-	Cr(-4~-6)	Cr(26~18)	-	-	-	-
KND	LNC	LNC	LNC	LNC	LNC	LNC	-	-
-	-	-	Cr(25~17)	Cr(25~17)	-	-	-	FLA
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
-	-	-	KB	KB	-	-	-	-
-	-	-	Cr(13~7)	Cr(13~7)	-	-	Yes	
Cr(15~8)	Cr(22~14)	Cr(22~14)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	-	-
-	-	-	Cr(14~11)	Cr(14~11)	-	-	-	-
Cr(21~14)	Cr(28~20)	Cr(28~20)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	-	-
-	-	-	Cr(38~28)	Cr(38~28)	-	-	Yes	-
KND	LNC	LNC	LNC	LNC	LNC	LNC	-	-
-	-	-	Cr(40~30)	Cr(40~30)	-	-	Yes	FLA
-	-	-	Cr(38~28)	Cr(38~28)	-	-	Yes	-
Cr(40~33)	Cr(47~39)	Cr(47~39)	Cr(39~33)	Cr(39~33)	Cr(39~33)	Cr(39~33)	-	-
-	-	-	Cr(12~6)	Cr(12~6)	-	-	-	-
-	-	-	LNC	LNC	-	-	-	-
KND	BNC	BNC	BNC	BNC	BNC	BNC	-	-
-	-	-	KB	KB	-	-	Yes	-
-	-	-	Cr(35~27)	Cr(35~27)	-	-	Yes	BT
-	-	-	Cr(27~19)	Cr(27~19)	-	-	-	-
0	Cr(16~12)	Cr(16~12)	Cr(16~12)	Cr(16~12)	Cr(16~12)	Cr(16~12)	-	-
-	-	-	Cr(22~16)	Cr(22~16)	-	-	Yes	-
Cr(25~17)	Cr(25~17)	Cr(25~17)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	-	-
-	-	-	Cr(35~27)	Cr(35~27)	-	-	Yes	FLA
-	-	-	LNC	LNC	-	-	Yes	-
-	-	-	Cr(34~26)	Cr(34~26)	-	-	-	-
Cr(22~14)	Cr(22~14)	Cr(22~14)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Yes	-
Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	-	-
-	-	-	Cr(34~26)	Cr(34~26)	-	-	-	-
Cr(15~8)	Cr(22~14)	Cr(22~14)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	-	-
Cr(18~10)	Cr(18~10)	Cr(18~10)	KND	KND	KND	KND	-	-
Cr(13~9)	Cr(32~24)	Cr(32~24)	Cr(24~18)	Cr(24~18)	Cr(24~18)	Cr(24~18)	-	FLA
-	-	-	Cr(27~19)	Cr(27~19)	-	-	Yes	BT
-	-	-	KB	KB	-	-	Yes	-
-	-	-	LNC	LNC	-	-	-	FLA
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
-	-	-	-	-	-	-	-	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
1	Cr(25~17)	Cr(25~17)	CLP	CLP	CLP	CLP	-	-
Cr(5~1)	Cr(25~17)	Cr(25~17)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	-	-
Cr(22~14)	Cr(22~14)	Cr(22~14)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
Cr(-6~12)	LNC	LNC	LNC	LNC	LNC	LNC	-	-
KND	LNC	LNC	LNC	LNC	LNC	LNC	-	-
KND	LNC	LNC	LNC	LNC	LNC	LNC	-	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
Cr(39~30)	Cr(39~30)	Cr(39~30)	Cr(25~19)	Cr(25~19)	Cr(25~19)	Cr(25~19)	Yes	FLA
-	-	-	Cr(41~31)	Cr(41~31)	-	-	-	-
-	-	-	Cr(43~33)	Cr(43~33)	-	-	-	-
-	-	-	Cr(14~8)	Cr(14~8)	-	-	Yes	-
Cr(36~26)	Cr(36~26)	Cr(36~26)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	-	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
Cr(40~33)	Cr(47~39)	CLP	Cr(39~33)	Cr(39~33)	Cr(39~33)	Cr(39~33)	-	-
Cr(27~20)	Cr(34~26)	Cr(34~26)	Cr(26~20)	Cr(26~20)	Cr(26~20)	Cr(26~20)	-	FLA
1	Cr(22~14)	Cr(22~14)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	-	-
-	-	-	LNC	LNC	-	-	-	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
KB	KB	Cr(14~6)	KB	KB	KB	Cr(14~6)	-	-
PB	PB	PB	PB	PB	PB	PB	-	-
Cr(24~16)	CLP	CB	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	-	-
-	-	-	Cr(23~15)	Cr(23~15)	-	-	Yes	-
-	-	-	Cr(36~26)	Cr(36~26)	-	-	Yes	FLA
3	Cr(26~18)	Cr(26~18)	BNC	BNC	BNC	BNC	-	-
KND	LNC	LNC	LNC	LNC	LNC	LNC	-	-
-	-	-	-	-	-	-	-	-
KND	KND	KND	BNC	BNC	BNC	BNC	-	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	Yes	-
Cr(28~20)	Cr(28~20)	Cr(28~20)	Cr(33~24)	Cr(33~24)	Cr(33~24)	Cr(33~24)	-	-
-	-	-	Cr(42~32)	Cr(42~32)	-	-	-	-
-	-	-	Cr(38~28)	Cr(38~28)	-	-	-	-
Cr(29~19)	Cr(29~19)	Cr(29~19)	Cr(9~3)	Cr(9~3)	Cr(9~3)	Cr(9~3)	-	-
Cr(15~8)	Cr(23~15)	Cr(23~15)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	-	-
-	-	-	KB	KB	-	-	Yes	-
Cr(9~3)	Cr(20~12)	Cr(20~12)	Cr(0~-4)	Cr(0~-4)	Cr(0~-4)	Cr(0~-4)	-	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
-14	Cr(9~3)	Cr(15~8)	Cr(0~-4)	Cr(0~-4)	Cr(0~-4)	Cr(0~-4)	-	-

Move List (continued)

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
Valkyrie Sword	↷ H ⇉ K K	LH	15(4)18	16	High Kick	-2	Cr(14~9)	Cr(24~17)	Cr(49~37)
FLAMINGO									
-	Flamingo P	H	10(2)11	9	High Punch	-1	1	Cr(18~14)	Cr(38~30)
Back Knuckle Side Kick	Flamingo P K	HM	15(2)23	23	Mid Kick	-6	-1	Cr(26~18)	Cr(26~18)
-	Flamingo P ⇊ K	HL	17(2)25	10	Low Kick	-13	-8	-3	CLP
-	Flamingo P ⇊ K K (strict timing; on hit only)	H(LM)	13(2)25	10	Mid Kick	0	-3	-3	CLP
Edge Kick Combo Triple	Flamingo P ⇊ K K K (strict timing; on hit only)	H(LMH)	13(2)25	10	High Kick	0	KND	KND	KND
Cut-in Chop	Flamingo ↘ P	H	12(2)18	15	High Punch	-3	2	Cr(42~32)	Cr(42~32)
-	Flamingo K	H	11(3)15	12	High Kick	4	Cr(18~13)	Cr(33~25)	Cr(33~25)
-	Flamingo K K	(HH)	9(3)17	10	High Kick	0	Cr(16~11)	Cr(31~23)	Cr(31~23)
-	Flamingo K K K	(HH)M	17(2)27	14	Mid Kick	-7	0	Cr(22~14)	Cr(22~14)
Backer Shift Combination	Flamingo K K K K	(HH)MM	18(3)34	18	Mid Kick	-15	LNC	LNC	LNC
-	Flamingo K K ⇊ K	(HH)L	22(2)27	14	Low Kick	-9	-4	Cr(11~5)	Cr(22~14)
Switch Low and High Combination	Flamingo K K ⇊ K K	(HH)(LH)	19(2)12	16	High Kick	2	Cr(22~17)	Cr(32~25)	Cr(57~45)
-	Flamingo ↷ K	M	13(3)24	16	Mid Kick	-5	Cr(5~1)	Cr(16~10)	Cr(16~10)
Quick Knee and Dragon Kick	Flamingo ↷ K K	MM	21(4)33	20	Jumping Mid Kick	-13	KB	KB	KB
Valkyrie Lancer	Flamingo ↷ K	M	20(2)18	21	Mid Kick	-3	Cr(11~7)	Cr(36~27)	Cr(36~27)
Somersault Kick	Flamingo ↖ K or ↑ K	M	13(2)47	32	Jumping Mid Kick	-28	LNC	LNC	LNC
-	Flamingo ⇊ K	L	17(2)25	16	Low Kick	-7	-3	Cr(13~7)	Cr(24~16)
-	Flamingo T	-	-	35 (40 on back-turned opponent)	-	-	-	-	-
Cut-in Middle	Flamingo ↘ K	M	17(3)21	24	Mid Kick	-7	CLP	CLP	CLP
-	Flamingo ↘ K	L	22(2)27	14	Low Kick	-9	-4	Cr(11~5)	Cr(22~14)
Switch Low and High	Flamingo ↷ K K	(LH)	19(2)12	16	High Kick	2	Cr(22~17)	Cr(32~25)	Cr(57~45)
-	Flamingo P ⇉ K	Parry	0(20)10	-	Parries Low Punches	-	-	-	-
Side Neck Cut Sword	Flamingo ↗ P ⇉ K or ↷ P ⇉ K	H	26(5)25	23	High Kick	-10	KB	KB	KB
-	Flamingo H ⇉ K	H	19(3)20	15	High Kick	-4	Cr(8~4)	Cr(28~20)	Cr(28~20)
Backer Shift Combination	Flamingo H ⇉ K K	HH	15(3)23	10	High Kick	-8	LNC	LNC	LNC
F-Type Dragon Smash Cannon	Flamingo → H ⇉ K	M	19(2)22	20	Mid Kick	-15	LNC	LNC	LNC
Low Spin Kick	Flamingo ↓ H ⇉ K	L	26(3)29	20	Low Kick	-16	KND	KND	KND
-	Flamingo ↘ H ⇉ K	M	28(3)22	15	Mid Kick	-6	1	Cr(6~2)	Cr(6~2)
Neck Hold Crush	Flamingo ↷ H ⇉ K T	-	-	40	-	-	-	-	-
Step-in Menace	Flamingo → ⇨	-	35	-	-	-	-	-	-
Back Roll Escape	Flamingo ↘ P ⇊ K	-	56	-	-	-	-	-	-
Moonsault	Flamingo ↗ P ⇊ K	-	79	-	-	-	-	-	-
-	Flamingo, Back-Turned P	H	8(3)14	10	High Punch	-3	1	Cr(14~10)	Cr(34~26)
-	Flamingo, Back-Turned ⇊ P	L	13(1)14	12	Low Punch	-5	4	Cr(16~12)	Cr(16~12)
-	Flamingo, Back-Turned K	H	11(2)22	25	High Kick	-3	Cr(10~5)	CLP	CLP
-	Flamingo, Back-Turned ⇊ K	L	17(4)32	20	Low Kick	-16	KND	KND	KND
STEPPING									
-	While Stepping P	M	15(3)21	12	Mid Punch	-4	-2	Cr(26~18)	Cr(26~18)
Step-Low Kick	While Stepping P P	(MM)	19(3)20	16	Mid Punch	-13	Cr(39~29)	LNC	LNC
-	While Stepping P ⇊ K	L	17(2)29	10	Low Kick	-13	-6	Cr(9~3)	Cr(20~12)
Step-Fake	While Stepping P ⇉ K	Parry	0(20)14	-	Parries Low Punches	-	-	-	-
Leg Hook Throw	While Stepping T	H (Offensive Hold)	16(3)28	45	-	-	-	-	-
Gatling Roundup Somesault Beat	While Stepping ↷ T	H (Offensive Hold)	19(3)28	60	-	-	-	-	-
STEPPING FORWARD									
Stepping Forward	→ → P ⇉ K	-	49	-	-	-	-	-	-
-	Stepping Forward P	H	12(2)16	14	High Punch	-2	1	Cr(13~9)	Cr(33~25)
-	Stepping Forward P P	(HM)	14(3)18	16	Mid Punch	-6	-1	Cr(41~31)	Cr(41~31)
Forward Combo Somersault Kick	Stepping Forward P P K	(HMM)	14(4)45	32	Jumping Mid Kick	-28	LNC	LNC	LNC
Altro Stiletto	Stepping Forward K	M	23(2)25	30	Mid Kick	-6	Cr(24~16)	Cr(24~16)	Cr(24~16)
-	Stepping Forward ⇊ K	L	21(4)25	28	Low Kick	-10	KND	KND	KND
Serpent Bite	Stepping Forward ⇊ K K	M	19(3)25	20	Mid Kick	-2	3	Cr(23~15)	Cr(23~15)
Neck Hold Crush	Stepping Forward ⇊ K K T	-	-	40	-	-	-	-	-
Neck Chopper	Stepping Forward P ⇊ K	H	16(3)24	21	High Punch	-3	Cr(34~24)	Cr(34~24)	Cr(34~24)
Wildcat	Stepping Forward H ⇉ K	H	26(7)23	35	Jumping High Kick	GB(6)	KB	KB	KB
-	Stepping Forward ↷	Parry	0(15)26	-	Parries High and Mid Punches	-	-	-	-
Snap Back Knuckle	Stepping ↷ P	H	25(2)21	16	High Punch	-2	Cr(38~28)	Cr(38~28)	Cr(38~28)
High Angle Knee Kick	Stepping ↷ K	M	26(3)27	26	Mid Kick	-7	Cr(24~15)	Cr(24~15)	Cr(24~15)
Step-in Low	Stepping ← ⇨ ⇊ K	L	31(2)35	21	Low Kick	-15	Cr(9~2)	Cr(9~2)	Cr(9~2)
Spinning Elbow	Stepping ↷ P ⇊ K	H	31(2)23	24	High Punch	-4	Cr(26~18)	Cr(26~18)	Cr(26~18)
Middle Spin Slicer	Stepping ↷ H ⇉ K	M	31(4)33	30	Mid Kick	GB	KB	KB	KB

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-turned)	Hi Counter Hit (Back-turned)	Normal Hit (Back-turned, Crouching)	Hi Counter Hit (Back-turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(39~29)	Cr(39~29)	-	-	-	FLA
-	-	-	Cr(38~30)	Cr(38~30)	-	-	-	-
Cr(26~18)	Cr(26~18)	Cr(26~18)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	-	-
-8	-3	CLP	Cr(4~0)	Cr(4~0)	Cr(4~0)	Cr(4~0)	-	-
-3	-3	CLP	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	-	-
-	-	-	KND	KB	-	-	-	-
-	-	-	Cr(22~16)	Cr(22~16)	-	-	Yes	-
-	-	-	Cr(33~25)	Cr(33~25)	-	-	-	FLA
-	-	-	Cr(31~23)	Cr(31~23)	-	-	-	FLA
Cr(14~7)	Cr(22~14)	Cr(22~14)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	-	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
-4	Cr(11~5)	Cr(17~10)	Cr(2~-2)	Cr(2~-2)	Cr(2~-2)	Cr(2~-2)	-	-
-	-	-	Cr(47~37)	Cr(47~37)	-	-	-	FLA
Cr(5~1)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	-	-
KB	KB	KB	KB	KB	KB	KB	Yes	-
Cr(11~7)	Cr(36~27)	Cr(36~27)	Cr(22~16)	Cr(22~16)	Cr(22~16)	Cr(22~16)	-	FLA
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
-3	Cr(24~16)	Cr(24~16)	Cr(4~0)	Cr(4~0)	Cr(4~0)	Cr(4~0)	-	-
-	-	-	-	-	-	-	-	-
CLP	CLP	CLP	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	-	-
-4	Cr(11~5)	Cr(17~10)	Cr(2~-2)	Cr(2~-2)	Cr(2~-2)	Cr(2~-2)	-	-
-	-	-	Cr(47~37)	Cr(47~37)	-	-	-	FLA
-	-	-	-	-	-	-	-	FLA
-	-	-	KB	KB	-	-	Yes	FLA
-	-	-	Cr(28~20)	Cr(28~20)	-	-	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
Cr(6~2)	Cr(6~2)	Cr(6~2)	BNC	BNC	BNC	BNC	-	-
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	FLA
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	FLA
-	-	-	Cr(34~26)	Cr(34~26)	-	-	Yes	-
4	Cr(16~12)	Cr(16~12)	Cr(16~12)	Cr(16~12)	Cr(16~12)	Cr(16~12)	-	-
-	-	-	Cr(18~12)	Cr(18~12)	-	-	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
Cr(26~18)	Cr(26~18)	Cr(26~18)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	-	-
Cr(39~29)	LNC	LNC	LNC	LNC	LNC	LNC	Yes	-
-5	Cr(9~3)	Cr(15~8)	Cr(0~-4)	Cr(0~-4)	Cr(0~-4)	Cr(0~-4)	-	-
-	-	-	-	-	-	-	-	FLA
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	-
-	-	-	Cr(33~25)	Cr(33~25)	-	-	-	-
Cr(41~31)	Cr(41~31)	Cr(41~31)	Cr(21~15)	Cr(21~15)	Cr(21~15)	Cr(21~15)	-	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
Cr(24~16)	Cr(24~16)	Cr(24~16)	KND	KND	KND	KND	-	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
3	Cr(23~15)	Cr(23~15)	BNC	BNC	BNC	BNC	-	-
-	-	-	-	-	-	-	-	-
-	-	-	Cr(24~16)	Cr(24~16)	-	-	Yes	-
-	-	-	KB	KB	-	-	-	BT
-	-	-	-	-	-	-	-	-
-	-	-	Cr(28~20)	Cr(28~20)	-	-	-	-
Cr(24~15)	Cr(24~15)	Cr(24~15)	Cr(12~6)	Cr(12~6)	Cr(12~6)	Cr(12~6)	-	-
Cr(9~2)	Cr(9~2)	Cr(9~2)	Cr(-6~-10)	Cr(-6~-10)	Cr(-6~-10)	Cr(-6~-10)	Yes	-
-	-	-	Cr(36~26)	Cr(36~26)	-	-	-	-
KB	KB	KB	KB	KB	KB	KB	Yes	-

Back-Turned

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	10(1)18	10	High Punch	-3	1	Cr(12~8)	Cr(32~24)
-	⇦ P	M	16(3)22	18	Mid Punch	-5	Cr(37~27)	LNC	LNC
-	↓ P	L	13(1)14	12	Low Punch	-5	4	Cr(25~19)	Cr(25~19)
-	K	H	11(2)22	25	High Kick	-3	KB	KB	KB
-	⇦ K	M	18(2)34	30	Mid Kick	-13	KB	KB	KB
Dragon Kick	↖ K	H	16(4)20	30	High Kick	-2	LNC	LNC	LNC
-	↓ K	L	17(4)29	20	Low Kick	-16	KND	KND	KND
-	P + K	M	16(2)27	10	Mid Kick	-10	0	Cr(22~14)	Cr(22~14)
Serpent Smash Cannon	P + K K	(MH)	12(2)32	10	High Kick	-10	LNC	LNC	LNC
Hook Kick Turn	R + K	H	14(3)27	20	High Kick	-2	Cr(21~13)	Cr(21~13)	Cr(21~13)
-	↗ P + K	-	70	-	-	-	-	-	-

Throws

Name	Notation	Height	Execution	Damage	Advantage on Hit
Valkyrie Rage	T	H	5(2)23	18+22	-
Requiem	⇨ T	H	7(2)24	15+30	-
Neckbreaker Drop	⇨ ⇨ T	H	10(2)25	52	-
Full Moon Heel Rush	⇨ ⇨ T	H	10(2)25	10+10+10+22	-
Neck Cut Rush	⇦ T	H	7(2)24	25+10+10	-
Sweet Pain	⇦ ⇨ T	H	10(2)25	12+10+15+15	-
Dancing Shadow	⇗ T	H	12(3)28	15+10+15+20	-
Lightning Knee Smash	(Facing Wall) ⇨ ⇦ T	H	10(2)25	10+10+15+15	-
Backdrop	(To opponent's back) T	H	5(2)23	48	-
Uplift Knee	(Crouching opponent) ↓ T	L	5(2)21	38	10
Surprise Sting	(To crouching opponent's back) ↓ T	L	5(2)21	18+40	-

Tag Throws

Name	Notation	Partner	Height/Type	Execution	Damage
-	T	Akira	H	5(2)23	15+15+40
-	T	Pai	H	5(2)23	10+10+10+40
-	T	Tina	H	5(2)23	10+10+20+30
-	T	Other	H	Varies Per Partner	55

Wake-Up Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While on the ground, K	M	35(4)18	20	Mid Kick	-6	Cr(21~14)	Cr(28~20)	Cr(28~20)
-	While on the ground, ↓ K	L	34(4)18	20	Low Kick	-10	Cr(21~14)	Cr(24~17)	Cr(24~17)

Side Step Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
Side Step Slash	After a side step, P	M	25(2)18	15	Mid Punch	-3	Cr(11~7)	Cr(11~7)	Cr(11~7)
Side Step Knee	After a side step, K	M	27(3)23	16	Mid Kick	-8	Cr(16~10)	Cr(16~10)	Cr(16~10)

Partition Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While Jumping, P	M	32(6)18	15	Jumping Mid Punch	GB	Cr(51~43)	Cr(51~43)	Cr(51~43)
-	While Jumping, K	M	32(6)18	30	Jumping Mid Kick	GB	KB	KB	KB
-	While Landing, P	M	16(3)22	18	Mid Punch	-8	Cr(62~52)	LNC	LNC
-	While Landing, K	L	24(4)37	24	Low Kick	-19	KND	KND	KND
-	While Jumping, T	H	34(3)27	18+22	-	-	-	-	-
	While Landing, T	H	41(2)25						

Special Moves

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
Step	↓ P + K	-	21	-	-	-	-	-	-
Step to Flamingo	↓ P + K ↓ P + K	-	22	-	-	-	-	-	-
Moonsault	↗ P + K	-	71	-	-	-	-	-	-

Unholdable, Semi-Safe, Unsafe, Safe

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(7~4)	Cr(7~4)	-	-	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
4	Cr(25~19)	Cr(25~19)	KND	KND	KND	KND	-	-
-	-	-	KB	KB	-	-	Yes	-
KB	KB	KB	KB	KB	KB	KB	-	-
-	-	-	LNC	LNC	-	-	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
Cr(14~7)	Cr(22~14)	Cr(22~14)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	-	-
-	-	-	LNC	LNC	-	-	-	-
Cr(21~13)	Cr(21~13)	Cr(21~13)	KB	KB	KB	KB	Yes	FLA
-	-	-	-	-	-	-	-	-

Holds

Name	Notation	Height/Type	Execution	Damage
Falling Angel Throw	Against a High Punch ↖ P	H/P	0(18)12	42
Leg Hold Throw	Against a High Kick ↖ K	H/K	0(18)12	42
Shell Break Elbow	Against a Mid Punch ← P	M/P	0(18)12	42
Front Suplex	Against a Mid Kick ← K	M/K	0(18)12	42
Hornet Sting	Against a Low Punch ↙ P	L/P	0(18)12	20+22
Angel Stomp	Against a Low Kick ↙ K	L/K	0(18)12	15+15+12
Bird Hunting	Against a Jumping Punch ← P	Jumping P	0(18)12	47
Breakdown	Against a Jumping Kick ← K	Jumping K	0(18)12	27+20

Down Attacks

Name	Notation	Height/Type	Execution	Damage
Soccerball Kick	(Opponent Grounded) ↘ K	Grounded	17(2)41	13
Jumping Knee Stamp	(Opponent Grounded) ↑ P + K	Grounded	29(7)57/47	22

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(21~14)	Cr(28~20)	Cr(28~20)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Yes	-
Cr(21~14)	Cr(24~17)	Cr(24~17)	KND	KND	KND	KND	Yes	

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(11~7)	Cr(11~7)	Cr(11~7)	Cr(22~16)	Cr(22~16)	Cr(22~16)	Cr(22~16)	Yes	-
Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	-	

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(51~43)	Cr(51~43)	Cr(51~43)	Cr(51~43)	Cr(51~43)	Cr(51~43)	Cr(51~43)	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	-	-	-	-	-	-
			-	-	-	-	-	

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	-	-	-	-	-	
-	-	-	-	-	-	-	-	FLA
-	-	-	-	-	-	-	-	-

TINA ARMSTRONG

Bio

COUNTRY
USA

GENDER
Female

BIRTH DATE
December 6

AGE
24

BLOOD TYPE
O

HEIGHT/WEIGHT
174 cm/56 kg

BODY SIZE
B95 W60 H89 cm

FIGHTING STYLE
Pro Wrestling

OCCUPATION
Model, Actress, Rock Star

FAVORITE FOOD
Seafood

HOBBIES
Fighting Games, Cycling

Daughter of legendary professional wrestler, Bass. Despite her father's intentions to raise her as a champion wrestler, Tina has pursued her own dreams in life, becoming a model, actress, and rock star.

Rating

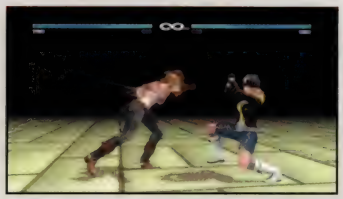
Tina is a grappler that tries very hard to be an offensive striker-type character as well. Her throws are her lifeline. She needs to hit a few throws every match if she's going to win, and if they're hi counter throw, it may only take that many to win a match. She has a good number of combo strings that have several variations to them, but most of these don't benefit her much. Instead, they are used to bait an opponent into using a hold so Tina can punish with huge damage from a hi counter throw. She has a few decent combo strings and single hit attacks, but her main gameplan is to bait a hold, then punish with a throw, or force you to play defensively so she can throw more often.

Costumes

Costume 1 | Costume 2 | Costume 3 | Costume 4 | Costume 5 | Costume 6 | Costume 7

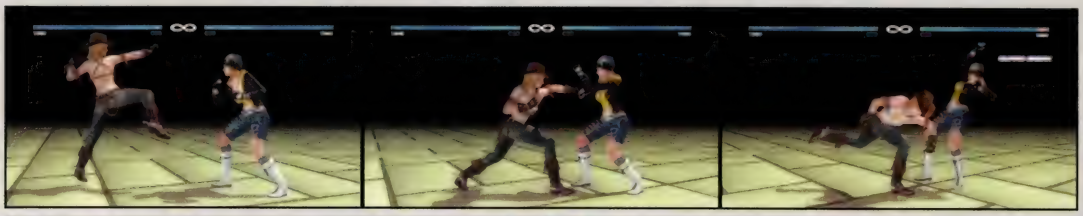
PRIME ATTACKS

Critical Burst



⇒ P + K

Tina's primary Critical Burst doesn't differ much from most other characters' Critical Burst attacks. It executes in 19 frames, leaves her at -7 on block, and stuns an opponent on normal hit. Tina is not a combo-heavy character, so you won't see her using Critical Burst as often as some other characters, but it can happen here and there. She primarily wants to punch a bad hold attempt instead of extending her combos, so a Critical Burst for her is more flash than substance.



⇖ P P P

As one of the few characters with two Critical Burst attacks, Tina's second option is far more risky than her primary Burst attack, but the payoff isn't too bad if it connects. Her second Critical Burst comes as the third attack in her ⇖ P P P combo string. The combo starts a little slow with the first attack executing in 29 frames, and it's composed entirely of high punches, but if blocked, the first and second attacks give her +2 frame advantage, while the third leaves her at 0. If the entire combo connects, the third hit will cause a Critical Burst stun, which is better than almost every other character who cannot get a Burst stun until at least the fourth attack in a combo. The last hit will cause an unholdable Faint stun in the event the stun threshold is not crossed (if either or both of the first two hits did not connect). During this stun, Tina can launch with ⇘ ⇘ P, ⇘ ⇘ K, or just about anything else.

This is a difficult combo to land because it's slow to execute, all three attacks are high, and the alternate follow-up options aren't great. Tina can use ⇖ P P ⇒ P or ⇖ P P T as alternate combos. The ⇒ P combo ender tracks, but is unsafe if blocked (-11). The throw combo ender only connects if the second hit is blocked, but even then, it's high like the first two attacks. In both scenarios, an opponent can side step after the first attack to avoid the tracking attack and tracking throw that could potentially come as the third attack in the string. You must free-cancel after the first attack and use throws and other tracking attacks to keep the opponent locked down and afraid to do anything other than block. At that point, use ⇖ P P T to catch the opponent at the end of the combo, but it still doesn't get him or her to stop blocking.

The best way to connect this Critical Burst is to wait until the opponent is stunned, then attempt the combo. However, the opponent is likely to attempt to hold the high attacks or low hold to duck under them and still hold any low attacks if Tina free-cancels and attacks low. At the very least, Tina can earn big damage with a few hi counter throws, but it's a lot of effort to go through to try to get this Critical Burst to land.

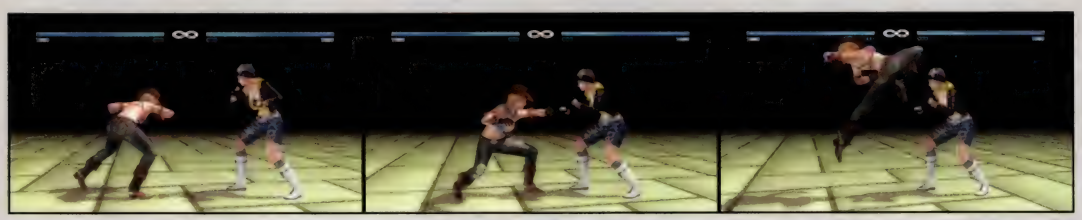
Safe

P K K

Tina's P K K ends with the same two kicks as her K K combo string. The P at the beginning of the combo allows her to get into the string faster with an 11-frame execution speed. If the opponent blocks, the first attack leaves Tina at -1, with the last two being -5. On hit, the first attack is 0, the second causes a stun, and the third results in an unholdable Stumble stun. Tina is at +21 during the stun, and can follow with ⇒ P ⇘ K into a guaranteed ground throw, or ⇗ P. Both options cannot be held, blocked, or evaded.

↑P

Tina's ↑P executes in 18 frames and leaves her at -5 on block and +5 on normal hit. While unlikely, if the opponent does nothing (including not blocking), Tina gets a guaranteed low throw when this connects. If the attack connects as a counter hit or against a crouching opponent, it results in an unholdable Sit-Down stun that gives Tina +19 frame advantage. Follow this with ↘K to launch the opponent for a juggle.



→P,P,K

In previous games, Tina has been one of the safest characters—perhaps not the best, but safe. She isn't the safest character in *DOA5*, but this combo string makes up for that a little bit. It executes in 13 frames, with the first attack leaving her at -9 on block, the second at -10, and the third at -5. If the combo connects as a normal hit, nothing changes except that the last attack stuns. On counter hit, all three attacks stun. In addition, the second hit tracks, and the last hit is an attack throw that only executes if the last attack hits the opponent.

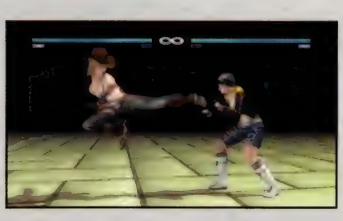
What makes this combo string a little better are the numerous mix-up options available to Tina. She can use →P,P,P, →P,P,↓P, →P,P,K, →P,P,↓K, and →P,K. Using →P,P,P, the last hit is -11 on block, but causes a ground bounce into a low-height juggle (→P,P,P) if it connects as a normal hit. As a counter hit, Tina get a full juggle or an air throw. With →P,P,↓P, the last hit is low, leaves Tina at -10 on block or -3 on normal hit, and causes a Trip stun on counter hit that the opponent cannot immediately hold out of (although nothing is guaranteed). For →P,P,K, the last hit launches at all times, but is -15 when blocked. With →P,P,P,↓K, the last hit is -7 on block, stuns on normal hit, and causes a deeper stun on counter hit. If you want to transition into Tina's back-turned stance, →P,K will do just that, and while the second attack stuns on normal hit, it's -7 and unsafe because Tina recovers with her back turned. The best option is generally →P,P,↓K, because the last hit is +1 when blocked, hits low, and knocks down on hit.

Frame Advantage

←P+K

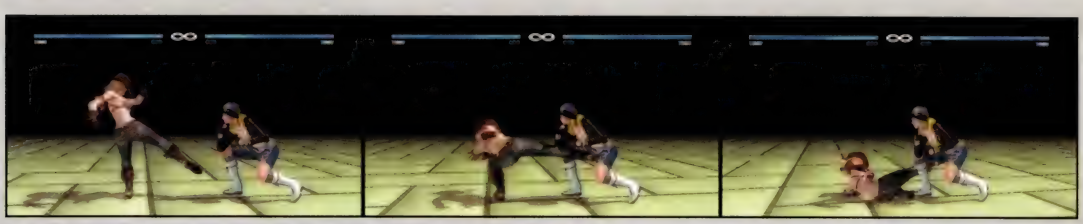
Tina has quite a few guard break attacks, but most of them are actually unsafe if the opponent blocks. Luckily her ←P+K actually gives her advantage. It executes in 33 frames, which may seem slow, but in reality it should rarely be interrupted, held, or evaded if you don't overuse it. If the opponent blocks, Tina is left at anywhere from +1 to +3, depending on how close Tina is to the opponent when the attack is blocked. If the attack connects, it slams the opponent to the ground, which allows Tina to follow with a guaranteed ground throw (↓T). This attack can also be done from back-turned as BT P+K.

Crush



← K

Tina's ← K tech jumps over low attacks very early in the animation and hits mid so that it makes contact with the opponent when it jumps over a low attack (unlike some high tech jumping attacks that may miss the opponent). It executes in 14 frames and leaves Tina at -7, which is unsafe in this instance because she's also back-turned. However, the attack stuns on normal hit, making it ideal for jumping over low wake-up kicks or other low attacks that you anticipate.



↓ K K K

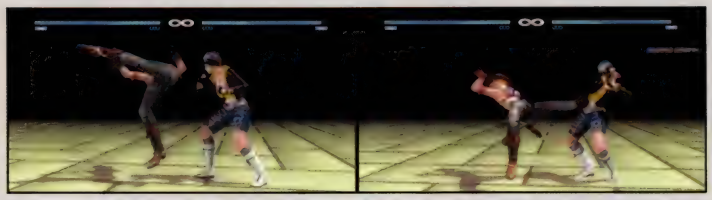
Most of Tina's damage comes from her various throws. Because of this it is important to use attacks that are mainly geared toward baiting the opponent into using a hold so that Tina can punish with a hi counter throw. Her ↓ K K K combo string is one such attack. The first hit executes in 17 frames and leaves Tina at -11 on block, with the second hit leaving her at -18, and the third at -21. When the combo connects as a normal hit, the first attack is still unsafe at -8, the second is -10, and the third gives Tina +7 advantage. If the combo connects as a hi counter, the first two attacks stun, with the second being a Trip stun, and the last attack knocks the opponent down.

The entire combo string tech crouches under low attacks instantly, so it shouldn't be getting blocked much, but even if it is blocked, the follow-ups prevent an opponent from attempting to punish. Therefore, the opponent may try to hold instead. Free-cancel after the first or second attack and punish any opponent who holds with a hi counter throw. The last hit on the combo string is the same as Tina's ↙ K, which also tech crouches very early in the animation. It's also worth noting that all three attacks track if the opponent tries to side step.

↙ P

Tina's ↙ P is one of her trademark attacks. It executes in 15 frames, and leaves Tina unsafe at -10 if it's blocked and -3 if it connects as a normal hit. If it's a counter hit, it causes a Trip stun. The attack tracks and instantly tech crouches under high attacks, making it good for evading throws or anything other than high attacks you may anticipate the opponent will attempt.

Whiff Punishment



⇨ H + K

Tina's ⇨ H + K has great range and is safe when blocked (-4), which makes it an excellent whiff punisher. It executes in 19 frames and knocks down if it hits the opponent, which allows Tina to follow with a guaranteed ground throw (↓ 7). The attack also tech jumps very early in the animation, which makes it ideal for evading a low wake-up kick and punishing the opponent with not only the damage from ⇨ H + K, but the additional ground throw as well. This is the same attack that can be done from Tina's forward roll as ↓ P + K K.

⇨ ⇨ K

While not quite as effective as ⇨ H + K, Tina's ⇨ ⇨ K isn't a bad whiff punisher. It executes in 21 frames and leaves Tina at -7 when blocked, but if used from the maximum range, she's left at -4 instead. The attack covers a decent distance, although it doesn't reach quite as far as ⇨ H + K. It also stuns on normal hit.

STRATEGIES

Offensive

Tina has a bunch of little tricks hidden up her sleeve here and there, but nothing that can distract from the simple fact that Tina wins and loses depending on how many throws she connects during a match. The more throws Tina can connect, the higher her chances of winning under most circumstances. That said, she still has to mount an offense other than throws if she's going to have a real shot at winning. It's all of the striking attacks that bait opponents to hold, which allows Tina to punish with big damage hi counter throws.

Her ↘ P P combo string is a decent hold bait. The first attack tech crouches under highs early in the animation, but is unsafe (-10). The second attack is safe on block (-4), and because the opponent doesn't gain much from blocking the last attack, a hold or side step is the preferred option. In either situation, if Tina free-cancels and attempt a throw, it will end up being hi counter, inflicting significant damage.

Use Tina's ⇦ B + P to get into her back-turned stance. It's unsafe if the opponent blocks, but she has two follow-ups (⇦ ⇦ P K and ⇦ ⇦ P + K) that are both safe if the opponent blocks. The follow-ups should stop the opponent from attempting to punish Tina just long enough for her to use an attack from back-turned. Her BT ↖ P is safe when blocked and leaves her in back-turned. The follow-up, BT ↖ P P, is also safe and causes a Stumble stun if it hits, but the opponent can hold out of it, unlike Tina's BT K, which is another Stumble stun that the opponent cannot hold out of. It gives her +14 frame advantage, which means she can't follow with anything of significance. Instead, run after the opponent and attempt a throw as soon as Tina reaches him or her.

Tina's BT P + K and ↓ H + K are both guard break attacks. BT P + K gives Tina +3 frame advantage and is the same attack as her ⇨ P + K. BT ↓ H + K is a low attack that leaves Tina at +1 advantage, but too far away to make any use of it. This is the same attack as her forward-facing ↓ H + K. Tina has a few other attacks from her BT stance, but these are the most beneficial.

When an opponent whiffs, Tina can take advantage of it by using one of the previously mentioned whiff punishers, or ⇨ ⇨ P + K. It leaves Tina at -2 if the attack is blocked and covers a good amount of range. If she ducks under an attack, punish with ↓ ↘ P P, which slams the opponent to the ground, allowing Tina to follow with a guaranteed ground throw. She can also tech crouch under a high attack with ↘ ↘ P, which results in a launch.

Rounding out Tina's offensive game is her unblockable attack. The last hit of ⇨ ⇨ P P P + K is unblockable, but high. It executes fast enough to catch some opponents off guard, but it can be mixed up with alternate versions of her ⇨ ⇨ P P combo—all of the other options are unsafe if the opponent blocks. Your best bet is to simply free-cancel and transition into a throw or another combo string.

Defensive

Tina's main form of defense is the same as her primary focus on offense—punish holds with hi counter throws. On top of that, she has several combo throw holds and advanced holds. Her high kick and mid kick holds initiate a combo throw that an opponent can escape with proper timing (assuming Tina's timing is not perfect). In addition, Tina has an advanced high punch and mid kick hold that inflict significantly more damage than a normal hold. You should always use the advanced mid kick hold if you anticipate an opponent will use a mid kick. The mid punch and mid kick holds are already separate inputs, so there's no reason to use the normal mid kick hold when Tina inflicts quite a bit more damage with the advanced mid kick hold.

Wall

Tina's main gameplan doesn't change much when she's close to the wall. The only real difference is that some of her throws interact with the wall to inflict additional damage. Her ⇐⇐T and ↘ ⇒⇒T facing the wall, and ⇒T, ⇐⇐T, and ↘↘T (only as a counter throw or hi counter throw) interact with the wall. In addition, when she's on a stage with ropes as walls, she can use ⇐P+K with her back to the ropes to run up the ropes and perform a guard break attack that gives her +13 frame advantage, depending on the distance to the opponent. If she gets +13, a P is guaranteed to connect and stun the opponent.

Throws

Being a grappler means that Tina has a plethora of throws to choose from. Several of her throws switch positions with the opponent, including T, ⇐T, ↙T, and ↘T ← ↙T. Use these throws when Tina's back is to the wall to turn the tables on the opponent. Her ↑T, ↘T, ⇒⇒T, and all versions of her ⇐⇒T ↓↙T throw are offensive holds and go through strikes with proper timing. In addition, her ⇒⇐T ↑⇒T (+8 with opponent in back-turned stance) and ⇐↙T (+11 with opponent in back-turned stance) throws give her frame advantage, but off of ⇒⇐T ↑⇒T you can only get her basic P before the opponent can hold. From her ⇐⇐T throw, ⇒PK is your best guaranteed option. It puts the opponent at the perfect distance for a mix-up between BT P+K and BT ↑T.

COMBOS

STUN OPPONENT

EXTEND P, ⇒P, ⇐P, ⇒K, ↘K, ↗P

UNHOLDABLE ↑P, CB, ⇒P+K, ↘PPP

CRITICAL BURST ⇒P+K, ↘PPP

LAUNCHER ↗K, ↘↘P, ↘↘K, H+K

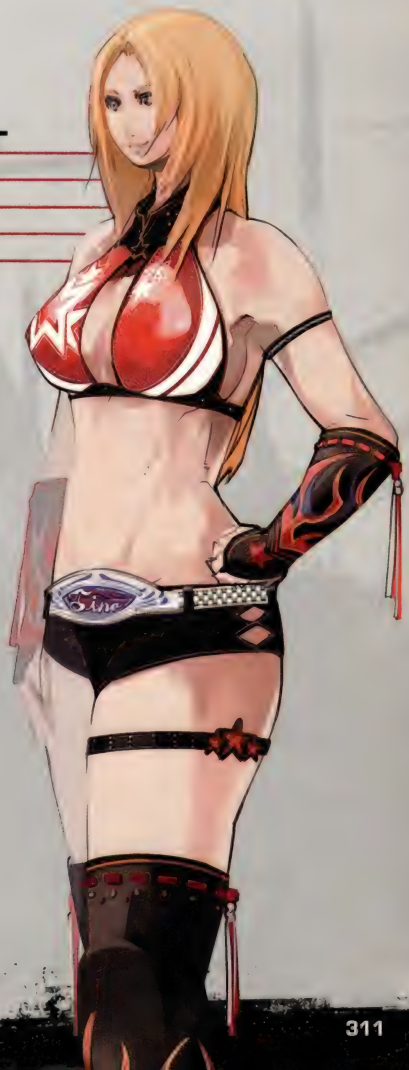
JUGGLE T

⇐PPP

⇒PPP

⇒⇒PPP

⇒⇒PPK



FRAME DATA AND MOVE LIST

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	11(2)13	10	High Punch	-1	0	3	Cr(36~28)
-	Back-Turned P	H	12(2)17	13	High Punch	3	3	Cr(12~8)	Cr(32~24)
-	P P	(HH)	8(2)14	13	High Punch	-2	0	3	Cr(35~27)
-	P P P	(HH)H	18(2)26	25	High Punch	-10	Cr(23~15)	Cr(23~15)	Cr(23~15)
Machine Gun Elbow Knee	P P P K	(HH)HM	16(3)28	24	Mid Kick	-14	LNC	LNC	LNC
Dolphin Spike	P P 1 P	(HH)M	23(3)23	22	Mid Punch	-9	LNC	LNC	LNC
-	P P K	(HH)M	16(2)27	25	Mid Kick	-3	Cr(2~-2)	Cr(22~14)	Cr(22~14)
Southern Punisher	P P K P	(HH)MM	30(2)16	23	Mid Punch	-6	Cr(33~25)	Cr(33~25)	CLP
-	P K	HH	14(2)25	28	High Kick	1	Cr(7~2)	Cr(24~16)	Cr(24~16)
Spinning Backhand Combo	P K P	HHM	31(2)20	23	Mid Punch	-9	CLP	CLP	CLP
Double Toppler Combo	P K K	HHH	23(3)20	30	High Kick	-4	Cr(28~20)	Cr(28~20)	Cr(28~20)
-	1 P	M	13(2)24	18	Mid Punch	-9	-9	Cr(24~16)	Cr(24~16)
-	1 P P	MM	15(2)26	15	Mid Punch	-10	-10	Cr(22~14)	Cr(22~14)
Infinity Combo	1 P P P	MMM	28(3)26	30	Mid Punch	-11	BNC	BNC	BNC
Spin Knuckle Combo	1 P P 1 P	MML	19(2)25	18	Low Punch	-10	-3	Cr(19~12)	Cr(19~12)
Ultimate Combo	2 P P K	MMM	16(2)29	25	Mid Kick	-15	LNC	LNC	LNC
Ultimate Step In	2 P P 3 K	MMM	19(2)21	20	Mid Kick	-5	Cr(31~22)	Cr(31~22)	Cr(31~22)
Low Drop Combo	2 P P 1 K	MML	26(2)48	25	Low Kick	GB(1)	KND	KND	KND
Infinity Combo	1 P P P 3 K	MMM	17(4)26	23	Mid Punch	1	Cr(20~12)	CLP	CLP
Turn Hop Kick	1 P K	MM	15(2)22	24	Mid Kick	-1	Cr(27~19)	Cr(27~19)	Cr(27~19)
-	1 1 P	M	19(3)25	22	Mid Punch	-12	-9	Cr(23~15)	Cr(23~15)
-	2 2 P P	MM	17(3)26	18	Mid Punch	-11	Cr(33~23)	Cr(33~23)	Cr(33~23)
Triple Wrangler	1 1 P P P	MMM	25(3)23	22	Mid Punch	-9	LNC	LNC	LNC
Combo Drop Kick	2 2 P P K	MMM	22(3)49	35	Jumping Mid Kick	GB(-16)	KND	KND	KND
Wrangler Slide	1 1 P P 1 K	MML	37(3)36	25	Low Kick	-21	Cr(7~0)	KND	KND
Discus Clothesline	1 1 P P P 3 K	MM H	34(10)43	45	Jumping High Punch	KB	KB	KB	KB
-	1 P	M	15(4)23	18	Mid Punch	-10	-7	Cr(23~15)	Cr(23~15)
-	1 P P	MM	18(2)27	18	Mid Punch	-11	-7	Cr(21~13)	Cr(21~13)
Stun Gun Chop	4 P P P	MMM	21~39(2)33	28~48	Mid Punch	-10~GB(19)	CLP	CLP	CLP
Shoulder Tackle	3 1 P	M	19(5)26	30	Mid Punch	GB(0)	KB	KB	KB
-	1 1 P	M	19(2)26	24	Mid Punch	-9	Cr(34~24)	Cr(34~24)	Cr(34~24)
Cattle Drive	4 4 P K	MH	27(3)24	32	High Kick	-6	Cr(24~16)	KB	KB
Surprise Low Drop Kick	1 1 P 1 K	ML	28(4)48	25	Low Kick	GB(-1)	KND	KND	KND
Blazing Chop	7 P	M	18(2)22	25	Mid Punch	5	5	Cr(27~19)	Cr(27~19)
-	9 P	H	15(2)26	25	High Punch	-10	Cr(23~15)	Cr(23~15)	Cr(23~15)
-	9 P P	HH	15(2)24	20	High Punch	-8	Cr(25~17)	Cr(25~17)	Cr(25~17)
Triple Elbow	8 P P P	HHM	27(3)26	30	Mid Punch	-11	BNC	BNC	BNC
Back Elbow Knee	9 P K	HM	16(3)28	24	Mid Kick	-14	LNC	LNC	LNC
-	9 P	H	29(3)19	28	High Punch	2	Cr(29~21)	Cr(29~21)	Cr(29~21)
-	7 P P	HH	26(3)19	24	High Punch	2	Cr(29~21)	Cr(29~21)	CLP
Saddle Crash	8 P P P	HHH	41(2)34	34	High Punch	GB(0)	CLP	CLP	CB
Western Rush	7 P P 6 P	HHM	25(3)26	30	Mid Punch	-11	BNC	BNC	BNC
-	1 P	L	14(2)20	5	Low Punch	-4	0	Cr(9~5)	Cr(9~5)
-	7 P	M	17(4)24	20	Mid Punch	-10	-5	Cr(34~24)	Cr(34~24)
Vertical Hammer	7 P P	MM	20(3)20	24	Mid Punch	-4	Cr(28~20)	Cr(28~20)	CLP
-	9 P	M	12(2)27	22	Mid Punch	-11	-10	Cr(33~23)	Cr(33~23)
Double Blow	9 P P	MM	19(2)39	25	Mid Punch	-12	KND	KND	KND
-	7 P	M	21(3)23	25	Mid Punch	-9	LNC	LNC	LNC
Low Spin Knuckle	8 P	L	15(2)25	18	Low Punch	-10	-3	Cr(19~12)	Cr(19~12)
Leaping Elbow	9 P	M	19(4)42	35	Jumping Mid Punch	GB(-10)	KB	KB	KB
Double Hammer	7 P	M	18(2)39	30	Mid Punch	-12	KND	KND	KND
-	K	H	14(2)25	27	High Kick	-5	Cr(7~2)	Cr(24~16)	Cr(24~16)
Backhand Crash	K P	HM	31(2)20	23	Mid Punch	-8	CLP	CLP	CLP
Ankle Spin Kick	K K	HH	23(3)20	30	High Kick	-4	Cr(28~20)	Cr(28~20)	Cr(28~20)
Crash Knee	1 K	M	18(2)21	20	Mid Kick	-5	Cr(31~22)	Cr(31~22)	Cr(31~22)
Front Step Kick	2 2 K	M	21(4)20	28	Mid Kick	-7	CLP	CLP	CLP
Spinning Jump Kick	4 K	M	14(2)22	24	Mid Kick	-7	Cr(27~19)	Cr(27~19)	Cr(27~19)
Drop Kick	8 K	M	28(2)46	35	Jumping Mid Kick	GB(-12)	KND	KND	KND
Step Kick	3 K	H	18(4)18	26	High Kick	-9	Cr(40~30)	LNC	LNC
Enzui-Giri	7 K	H	27(6)39	35	Jumping High Kick	GB(9)	KND	KND	KND
-	1 K	L	17(2)27	12	Low Kick	-11	-8	Cr(22~14)	Cr(22~14)
-	Back-Turned 1 K	L	18(3)26	15	Low Kick	-11	-8	Cr(22~14)	Cr(22~14)
Low Kick Upper Combo	1 K P	LM	24(2)24	22	Mid Punch	-10	Cr(36~26)	KND	KND
-	1 K K	LL	23(3)33	18	Low Kick	-18	-10	Cr(10~3)	Cr(10~3)
Double Submarine	1 K K K	LLL	36(3)36	24	Low Kick	-21	Cr(7~0)	KND	KND
-	7 K	M	15(2)27	25	Mid Kick	-3	Cr(2~-2)	Cr(22~14)	Cr(22~14)
-	7 K P	MM	30(2)16	23	Mid Punch	-6	Cr(33~25)	Cr(33~25)	CLP
Double Middle Kick	7 K K	MM	24(2)27	25	Mid Kick	-10	Cr(2~-2)	Cr(22~14)	Cr(22~14)
-	7 7 K	M	15(2)29	24	Mid Kick	-15	LNC	LNC	LNC
Knee Hammer	9 9 K P	MM	25(3)39	30	Mid Punch	-12	KND	KND	KND
Leg Cut	3 K	L	21(3)36	22	Low Kick	-21	Cr(7~0)	KND	KND
Arrow Kick	Running K	M	22(3)57	35	Jumping Mid Kick	GB(-24)	KND	KND	KND
	4 K							-	-
Rolling Elbow	P 3 K	M	27(3)26	30	Mid Punch	-11	BNC	BNC	BNC
Short Range Lariat	1 P 3 K	M	19(3)24	24	Mid Punch	-7	Cr(23~15)	CLP	CB
Jumping Hip Attack	1 1 P 3 K	M	26(11)45	45	Jumping Mid Punch	GB(-2)	KB	KB	KB
Moonsault Press	4 P 3 K	M	38(8)29	35	Jumping Mid Punch	GB(1)	KND	KND	KND
Moonsault Feint	1 P 3 K H	-	60	-	-	-	-	-	-

Unholdable, Semi-Safe, Unsafe, Safe

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(11~8)	Cr(11~8)	-	-	-	-
-	-	-	Cr(7~4)	Cr(7~4)	-	-	Yes	-
-	-	-	Cr(10~7)	Cr(10~7)	-	-	-	-
-	-	-	Cr(23~15)	Cr(23~15)	-	-	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
Cr(22~14)	Cr(22~14)	Cr(22~14)	Cr(27~18)	Cr(27~18)	Cr(27~18)	Cr(27~18)	-	-
Cr(33~25)	Cr(33~25)	CLP	Cr(24~18)	Cr(24~18)	Cr(24~18)	Cr(24~18)	-	-
-	-	-	Cr(24~16)	Cr(24~16)	-	-	-	-
CLP	CLP	CLP	Cr(39~29)	Cr(39~29)	Cr(39~29)	Cr(39~29)	Yes	-
-	-	-	KB	KB	-	-	Yes	-
Cr(17~10)	Cr(24~16)	Cr(24~16)	Cr(16~10)	Cr(16~10)	Cr(16~10)	Cr(16~10)	-	-
Cr(15~8)	Cr(22~14)	Cr(22~14)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Yes	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	Yes	-
-4	Cr(19~12)	Cr(19~12)	Cr(4~0)	Cr(34~24)	Cr(4~0)	Cr(34~24)	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
Cr(31~22)	Cr(31~22)	Cr(31~22)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	-	-
KND	KND	KND	KND	KND	KND	KND	-	-
CLP	CLP	CLP	KND	KND	KND	KND	-	-
Cr(27~19)	Cr(27~19)	Cr(27~19)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	-	BT
Cr(23~15)	Cr(23~15)	Cr(23~15)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	-	-
Cr(33~23)	Cr(33~23)	Cr(33~23)	Cr(27~18)	Cr(27~18)	Cr(27~18)	Cr(27~18)	-	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
KND	KND	KND	KND	KND	KND	KND	-	-
Cr(7~0)	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	KND	KND	-	-	-	-
Cr(16~9)	Cr(23~15)	Cr(23~15)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	-	-
Cr(14~7)	Cr(21~13)	Cr(21~13)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	-	-
CLP	CLP	CLP	CLP	CLP	CLP	CLP	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
Cr(34~24)	Cr(34~24)	Cr(34~24)	Cr(28~19)	Cr(28~19)	Cr(28~19)	Cr(28~19)	-	BT
-	-	-	KB	KB	-	-	Yes	-
KND	KND	KND	KND	KND	KND	KND	-	-
Cr(27~19)	Cr(27~19)	Cr(27~19)	Cr(32~23)	Cr(32~23)	Cr(32~23)	Cr(32~23)	-	-
-	-	-	Cr(23~15)	Cr(23~15)	-	-	Yes	-
-	-	-	Cr(25~17)	Cr(25~17)	-	-	-	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	-	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
-	-	-	Cr(29~21)	Cr(29~21)	-	-	-	-
-	-	-	Cr(29~21)	Cr(29~21)	-	-	-	-
-	-	-	KB	KB	-	-	-	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	Yes	-
0	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	-	-
Cr(34~24)	Cr(34~24)	Cr(34~24)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	-	-
Cr(28~20)	Cr(28~20)	CLP	CLP	CLP	CLP	CLP	-	-
Cr(33~23)	Cr(33~23)	Cr(33~23)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	-	-
KND	KND	KND	KND	KND	KND	KND	-	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
-3	Cr(19~12)	Cr(19~12)	Cr(4~0)	Cr(34~24)	Cr(4~0)	Cr(34~24)	Yes	-
KB	KB	KB	KB	KB	KB	KB	-	-
KND	KND	KND	KND	KND	KND	KND	-	-
-	-	-	Cr(24~16)	Cr(24~16)	-	-	-	-
CLP	CLP	CLP	Cr(39~29)	Cr(39~29)	Cr(39~29)	Cr(39~29)	Yes	-
-	-	-	KB	KB	-	-	Yes	-
Cr(31~22)	Cr(31~22)	Cr(31~22)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	-	-
CLP	CLP	CLP	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	-	-
Cr(27~19)	Cr(27~19)	Cr(27~19)	Cr(18~12)	Cr(18~12)	Cr(18~12)	Cr(18~12)	-	BT
KND	KND	KND	KND	KND	KND	KND	-	-
-	-	-	LNC	LNC	-	-	-	-
-	-	-	KND	KND	-	-	-	-
-8	Cr(22~14)	Cr(22~14)	CLP	CLP	CLP	CLP	Yes	-
-8	Cr(22~14)	Cr(22~14)	CLP	CLP	CLP	CLP	Yes	-
Cr(36~26)	KND	KND	LNC	LNC	LNC	LNC	Yes	-
-10	Cr(10~3)	Cr(10~3)	CLP	CLP	CLP	CLP	Yes	-
Cr(7~0)	KND	KND	KND	KND	KND	KND	Yes	-
Cr(22~14)	Cr(22~14)	Cr(22~14)	Cr(27~18)	Cr(27~18)	Cr(27~18)	Cr(27~18)	-	-
Cr(33~25)	Cr(33~25)	CLP	Cr(24~18)	Cr(24~18)	Cr(24~18)	Cr(24~18)	-	-
Cr(2~-2)	Cr(22~14)	Cr(22~14)	Cr(27~18)	Cr(27~18)	Cr(27~18)	Cr(27~18)	-	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
KND	KND	KND	KND	KND	KND	KND	-	-
Cr(7~0)	KND	KND	KND	KND	KND	KND	Yes	-
KND	KND	KND	KND	KND	KND	KND	-	-
-	-	-	-	-	-	-	-	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	Yes	-
CLP	CLP	CB	KND	KND	KND	KND	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
KND	KND	KND	KND	KND	KND	KND	-	-
-	-	-	-	-	-	-	-	BT

Move List (continued)

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	Back to the wall,	M	40(8)34	45	Jumping Mid Punch	GB(12)	KND	KND	KND
-		-	36	0	-	-	-	-	-
Front Roll Elbow		M	46(3)26	30	Mid Punch	-11	BNC	BNC	BNC
Wagon Wheel		M	40(5)35	28	Jumping Mid Kick	GB(-4)	KND	KND	KND
Burning Hammer		M	30(3)34	28~48	Mid Punch	-11	KB	KB	KB
Ultra Tina Special		M	39~59(3)34	80	Mid Punch	GB(17)	PB	PB	PB
Dancing Doll Kick		H	16(2)25	26	High Kick	-9	LNC	LNC	LNC
Front Roll Kick		M	19(5)35	28	Jumping Mid Kick	GB(-4)	KND	KND	KND
Low Drop Kick		L	25(2)48	25	Low Kick	GB(1)	KND	KND	KND

Back-Turned

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-		H	12(2)17	13	High Punch	-5	-5	Cr(12~8)	Cr(32~24)
-		M	15(2)27	22	Mid Punch	-10	Cr(2~-2)	Cr(33~23)	Cr(33~23)
Back Chop Hammer		MM	22(2)39	25	Mid Punch	-12	BNC	BNC	BNC
-		H	12(2)18	18	High Punch	-2	Cr(31~23)	Cr(31~23)	Cr(31~23)
Double Back Elbow		HH	25(2)23	18	High Punch		Cr(46~34)	Cr(46~34)	Cr(46~34)
-		L	13(2)20	10	Low Punch		0	Cr(9~5)	Cr(9~5)
-		H	14(2)27	30	High Kick	-8	Cr(22~14)	Cr(22~14)	Cr(22~14)
-		M	15(3)28	25	Mid Kick	-11	Cr(0~-4)	Cr(20~12)	Cr(20~12)
Shotgun Kick		M	11(2)24	28	Mid Kick		Cr(16~10)	Cr(16~10)	CLP
-		L	18(3)26	15	Low Kick	-11	-8	Cr(22~14)	Cr(22~14)
Moonsault Attack		M	33(8)29	35	Jumping Mid Punch	GB(4)	KND	KND	KND
Moonsault Feint		-	55	-	-	-	-	-	-
Turning Crescent		H	16(3)24	32	High Kick		KND	KND	KND
Turn Low Drop		L	23(2)48	25	Low Kick	GB(1)	KND	KND	KND

Wake-Up Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While on the ground,	M	35(4)18	20	Mid Kick	-8	Cr(21~14)	Cr(28~20)	Cr(28~20)
-	While on the ground,	L	34(4)18	20	Low Kick	-10	Cr(21~14)	Cr(24~17)	Cr(24~17)

Side Step Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
Sidestep - Chop	After a side step,	M	27(2)26	20	Mid Punch	-10	Cr(3~-1)	Cr(22~14)	Cr(22~14)
Sidestep - Alley Kick	After a side step,	L	34(3)36	22	Low Kick	-21	Cr(7~0)	KND	KND

Partition Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While Jumping,	M	39(4)38	25	Jumping Mid Punch	-21	BNC	BNC	BNC
-	While Jumping,	M	37(6)56	35	Jumping Mid Kick	GB	KND	KND	KND
-	While Landing,	M	48(2)27	22	Mid Punch	-11	-10	Cr(33~23)	Cr(33~23)
-	While Landing,	M	19(2)39	25	Mid Punch	-12	BNC	BNC	BNC
-	While Landing,	L	57(3)36	22	Low Kick	-21	Cr(7~0)	KND	KND
-	While Jumping,	H	39(2)23	18+37	-	-	-	-	-
-	While Landing,	H	42(2)23	18+37	-	-	-	-	-

Special Moves

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
Forward Roll			36	0	-	-	-	-	-
Taunt: Fist		H	31(8)23	25	High Punch	-23	LNC	LNC	LNC
Taunt: Come on!			79	0	-	-	-	-	-
Taunt: Kiss			160	0	-	-	-	-	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
KND	KND	KND	KND	KND	KND	KND	-	-
-	-	-	-	-	-	-	-	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	Yes	-
KND	KND	KND	KND	KND	KND	KND	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
PB	PB	PB	PB	PB	PB	PB	-	-
-	-	-	LNC	LNC	-	-	-	-
KND	KND	KND	KND	KND	KND	KND	-	-
KND	KND	KND	KND	KND	KND	KND	-	

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(7~4)	Cr(7~4)	-	-	Yes	-
Cr(33~23)	Cr(33~23)	Cr(33~23)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Yes	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	-	-
-	-	-	Cr(31~23)	Cr(31~23)	-	-	-	BT
-	-	-	Cr(66~50)	Cr(66~50)	-	-	-	-
0	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(39~29)	Cr(9~5)	Cr(39~29)	-	-
-	-	-	KB	KB	-	-	-	-
Cr(12~5)	Cr(20~12)	Cr(20~12)	Cr(25~16)	Cr(25~16)	Cr(25~16)	Cr(25~16)	-	-
Cr(16~10)	Cr(16~10)	CLP	LNC	LNC	LNC	LNC	-	BT
-8	Cr(22~14)	Cr(22~14)	CLP	CLP	CLP	CLP	Yes	-
KND	KND	KND	KND	KND	KND	KND	-	-
-	-	-	-	-	-	-	-	BT
-	-	-	KND	KND	-	-	Yes	-
KND	KND	KND	KND	KND	KND	KND	-	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(28~20)	Cr(28~20)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Yes	-	
Cr(24~17)	Cr(24~17)	KND	KND	KND	KND	Yes	-	

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(15~8)	Cr(22~14)	Cr(22~14)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Yes	-
Cr(7~0)	KND	KND	KND	KND	KND	KND	Yes	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
BNC	BNC	BNC	BNC	BNC	BNC	BNC	-	-
KND	KND	KND	KND	KND	KND	KND	-	-
Cr(33~23)	Cr(33~23)	Cr(33~23)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	-	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	-	-
Cr(7~0)	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	-	-	-	-	-	-
-	-	-	LNC	LNC	-	-	-	-
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	-

Throws

Name	Notation	Height	Execution	Damage	Advantage on Hit
Death Valley Bomb	T	H	4(2)23	45	-
GTS	T (During a counter hit or hi counter hit)	H	4(2)23	48	-
-	← T	H	6(2)23	48	-
-	(Facing the wall) → T	Wall	6(2)23	58	-
Texas Driver	↓ T (Combo Throw 1)	Combo Throw	-	50	-
Emerald Flowsion	← ← T (Combo Throw 1)	Combo Throw	-	53	-
Bolt Suplex	← T	H	8(2)24	15+43	-
Face Smasher	(Back to the wall) ← T	Wall	8(2)24	68	-
Rodeo Hold	→ → T	H (Offensive Hold)	16(3)31	42	-
-	← ← T	H	11(2)25	50	-
Push	→ T (Combo Throw 1)	Combo Throw	-	-	9
-	↓ T (Combo Throw 1)	Combo Throw	-	20	-
Sky Twister Press	↑ T (Combo Throw 2)	Combo Throw	-	35	-
Giant Swing	← → T	H (Offensive Hold)	23~48(3)36	30	-
Giant Swing	↓ ← T			40	-
Giant Swing	↓ → T			50	-
Giant Swing	(Face down, head forward, grounded position) T	H (Offensive Hold)	17(3)35	30	-
Giant Swing	↺ T	Combo Throw	-	40	-
Hammer	↓ ← T	H	8(2)24	-	11
Hammer J.O.S.	T (Combo Throw 1)	Combo Throw	-	62	-
Burst J.O.S.	(Back to the wall) ↓ → T	Wall	8(2)24	37+35	-
Rope Push Slam	(Back to the ropes) ← ← T	H	8(2)24	-	-
Frankensteiner	↓ T	H (Offensive Hold)	30(3)47	52	-
Overhead Toss	(To Opponent's Back) ↑ T	H (Offensive Hold)	30(3)47	55	-
-	↓ T	H	8(2)24	35	-
-	→ T (Combo Throw 1)	Combo Throw	-	15	-
J.O.S.	↑ T (Combo Throw 2)	Combo Throw	-	40	-
Spinal Drop Kick	↺ T (Combo Throw 2)	Combo Throw	-	40	-
Fisherman's Buster	→ T	H	11(2)25	68	-
J.O.Cyclone	↘ → ← T	H	11(2)25	78	-
M.D.T.	(During a counter hit or hi counter hit) ↘ ↓ ↘ → ← T	H	11(2)25	80	-
Burst Cyclone	(Facing the wall) ↘ ↓ ↘ → ← T	Wall	11(2)25	58+30	-
Buffalo Lasso	↖ P P T	H	20(3)23	35	-
Turning Leg Breaker	(Back-Turned) T	H	15(2)31	10+35	-
Overhead Toss	(Back-Turned, to opponent's back) ↑ T	H (Offensive Hold)	29(3)41	60	
-	(To opponent's back) T	H	4(2)23	50	-
Double Break	T (Combo Throw 1)	Combo Throw	-	20	-
Burst Suplex	(To opponent's back, with back to the wall) T	Wall	4(2)23	72	-
German Suplex Whip	(To opponent's back) → T	H	6(2)23	62	-
-	(To opponent's back) ↓ ← T	H	11(2)25	40	-
Dragon Suplex	T (Combo Throw 1)	Combo Throw	-	45	-
Reverse M.D.T.	(To opponent's back) ↺ T	H	11(2)25	80	-
Turning Ankle Cracker	(Back-Turnd, to opponent's back) T	H	15(2)31	10+38	-
-	(Crouching opponent) ↓ T	L	4(2)21	45	-
Transecting Leg Lock	↓ T (Combo Throw 1)	Combo Throw	-	20	-
Japanese Ocean Bomb	(Crouching opponent) ↘ T	L (Offensive Hold)	10(3)30	48	-
Exploder	(Crouching opponent) ↙ T	L	4(2)21	55	-
Texas Explosion	(Crouching opponent, normal hit) ↘ ↘ T	L	5(2)23	20+40	-
-	(Crouching opponent, counter hit) ↘ ↘ T	L	5(2)23	20+45	-
Backbone Crusher	(Facing the wall, crouching opponent, counter hit) ↘ ↘ T	Wall	5(2)23	20+55	-
Tiger Driver	↓ T (Combo Throw 1)	Combo Throw	-	50	-
Neck Crusher	(To crouching opponent's back) ↓ T	L	4(2)21	10+60	-
Head Cutter	(When K connects) K T	Combo Throw	-	25	-
Diamond Cutter	(When → K connects) → P P → K T	Combo Throw	-	30	-
Shining Wizard	Running T	H	10(2)39	55	-
Shining Wizard	(To Opponent's Back) Running T	H		55	-
Cross Spiral Bomb	(Opponent in the air) T	M	5(2)31	25	-
Air Swing Toss	(Opponent in the air) ↺ T	M	8(2)31	35	-
Achilles Grab	(While facing the feet of an opponent lying face up) ↓ T	Grounded	7(2)33	20	-
Figure Four Leg Lock	(While facing the head of an opponent lying face up) ↓ T	Grounded	7(2)33	3+3+3+3+3+3+3+3+3+3	-
Stranglehold	(While beside an opponent lying face up) ↓ T	Grounded	7(2)33	30	-
Romero Special	(While facing tefeet of an opponent lying face down) ↓ T	Grounded	7(2)33	30	-
Double Arm Pile Driver	(While facing the head of an opponent lying face down) ↓ T	Grounded	7(2)33	20	-
Bow and Arrow	(While beside an opponent lying face down) ↓ T	Grounded	7(2)33	30	-

Holds

Name	Notation	Height/Type	Execution	Damage
Rocking Hammer	↖ H	H/P	0(18)12	54
Texas Clover Hold	↖ H	H/K	0(18)12	20+24
Texas Clover Hold	↓ H (Combo Throw 1)	Combo Throw	-	20
Arm Whip	← H	M/P	0(18)12	54
Figure For Leg Lock	→ H	M/K	0(18)12	44
Figure For Leg Lock	↓ H (Combo Throw 1)	Combo Throw	-	20
Rolling Triangle Lock	↙ H	L/P	0(18)12	54
Leg Split	↙ H	L/K	0(18)12	54
Air Whip	← H	Jumping P	0(18)12	59
Air Toss	→ H	Jumping K	0(18)12	59
Reversal Hammer	→ ↖ H	H/P	0(18)12	0
J.O.S.	H (Combo Throw 1)	Combo Throw	-	62
Wall J.O.S.	→ → H (Back to Wall)	Wall	0(18)12	37+35
Rope Push Slam	→ ↖ H (Back to Ropes)	Ropes	0(18)12	-
Knee Crusher	← → H	M/K	0(18)12	42

Down Attacks

Name	Notation	Height/Type	Execution	Damage
Elbow Drop	↓ P	L	20(5)48	12
Hip Drop	↓ P + K	L	34(12)57/48	22

Tag Throws

Name	Notation	Partner	Height/Type	Execution	Damage
-	T	La Mariposa / Lisa Hamilton	H	4(2)23	70
-	→ T	La Mariposa / Lisa Hamilton	H	6(2)23	80
-	T	Bass Armstrong	H	4(2)23	70
-	→ T	Bass Armstrong	H	6(2)23	10+70
-	(To opponent's back) T	Bass Armstrong	H	4(2)23	40+40
-	T	Zack	H	4(2)23	20+50
-	T	Bayman	H	4(2)23	70
-	T	Kasumi	H	4(2)23	70
-	T	Ryu Hayabusa	H	4(2)23	70
-	(Facing the wall) T	Ryu Hayabusa	Wall	4(2)23	80
-	T	Leifang	H	4(2)23	30+40
-	T	Mila	H	4(2)23	10+20+40
-	T	Sarah Bryant	H	4(2)23	70
-	T	Other	H	Varies Per Partner	62

ZACK

Bio

COUNTRY
USA

GENDER
Male

BIRTH DATE
April 3

AGE
27

BLOOD TYPE
O

HEIGHT/WEIGHT
180 cm/78 kg

BODY SIZE
B106 W84 H95 cm

FIGHTING STYLE
Muay Thai (Self-Taught)

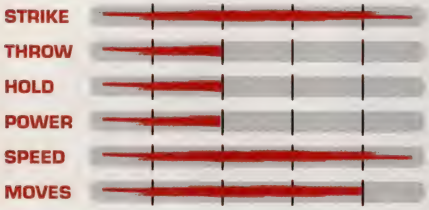
OCCUPATION
DJ

FAVORITE FOOD
Ice Cream

HOBBIES
Billiards

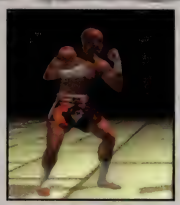
Zack has incredible fighting instincts, and learned Muay Thai just by imitation. A funky DJ with a positive attitude and original sense of style.

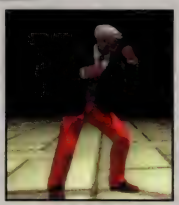
Rating



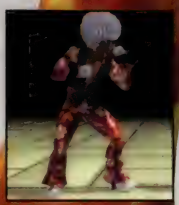
Zack has to work hard to compete with most of the other characters in the game. His main focus is to work the stun system and try to keep an opponent stunned as long as possible to inflict the most damage. He is one of the most unsafe characters in the game in terms of safety after blocked attacks. However, what he lacks in safety he makes up for with lengthy combo strings that have multiple variations that he can mix-up an opponent with. Unfortunately, this also means Zack is vulnerable to holds more often than some other characters. He gambles with many of his attacks, but if he can keep an opponent stunned, the gamble tends to pay off. He also has a few decent throws that help balance him out a little bit.

Costumes


Costume 1


Costume 2

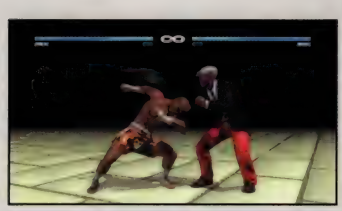
Costume 3


Costume 4

PRIME ATTACKS

Critical Burst

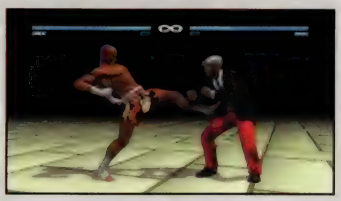
Zack has two Critical Burst attacks, one from his neutral stance and one from his Sway stance. The neutral stance Burst executes in 20 frames, leaves him at -8 when blocked, and stuns on normal hit. While it's unsafe, unlike almost all other Critical Burst attacks, it tracks. This isn't a big bonus because there isn't much reason to use this attack when an opponent is able to side step. It should be reserved for a Critical Burst stun when an opponent has reached the maximum threshold.



Sway P + K

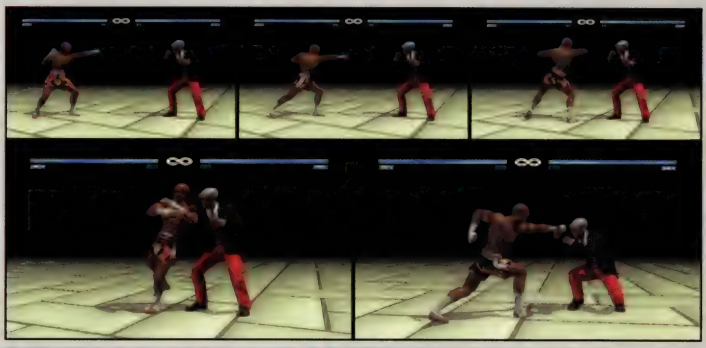
Zack's Sway Critical Burst works well with his heavily focused stun game. He transitions quite a bit between his neutral stance and Sway. Having the ability to Critical Burst from both is a very good benefit for Zack. The Sway Critical Burst executes in 17 frames and leaves him unsafe at -8 on block. It stuns on normal hit like most other Burst attacks, and should come in handy often as Zack attempts to control his opponent with stun after stun.

Safe



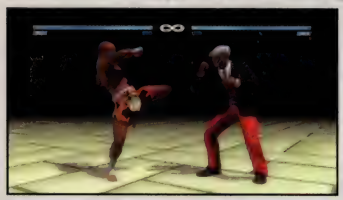
⇦ K

One of Zack's better poking tools is his ⇦ K. It has decent range for an attack that executes in 17 frames, and when it's blocked, Zack is left at a mere -1. If the attack hits, Zack gains +1 frame advantage to continue his offensive pressure. On counter hit the attack stuns, which is where Zack really begins to shine. His ⇦ K transitions into Ducking stance. If the attack is blocked, Ducking can be interrupted by a 12-frame attack as long as it isn't a high attack. If ⇦ K connects on normal or counter hit, Zack cannot be interrupted going into Ducking, but any attack out of Ducking can still be held. A potential gamble you can take is to use the side spin (DUK ⇧ or DUK ⇩) from Ducking to evade any linear attack an opponent uses to interrupt Ducking after blocking ⇦ K. The spins are fairly evasive, but some linear attacks will still catch them. If you evade a few of the opponent's attacks, eventually the opponent will start to use slower tracking attacks, which is when you can use a Ducking attack instead of the spin.



P P P ⇧ P

Zack has a decent mix-up after P P that only intensifies after P P P ⇧. The combo string begins with a 10-frame jab that's -2 when blocked or when it connects as a normal hit. The third and fourth attack of the combo track if an opponent tries to side step, and the last hit is safe (-7) if the opponent blocks. In addition, Zack's P P is a 2-in-1 natural combo. Once the opponent starts to hold or evade the P P P ⇧ P combo string, mix it up with P P ⇨ P, P P ⇨ K, P P P ⇧ into a throw or another combo string, or a slew of other options available to Zack following his P P. There's practically an option for every attack height, and you can always free-cancel and go for a throw or start another combo.



⇨ K

As a 12-frame mid, some characters would be jealous that this is not Zack's fastest mid attack. However, it is one of the most useful. It executes in 12 frames and leaves Zack at -7 if it's blocked. It stuns on normal hit and has a follow-up of ⇨ K K.
The follow-up is very dangerous because it's a low that's difficult to see coming and causes a short stun on normal hit. This gives Zack just enough frame advantage to buffer a throw or continue offensive pressure. He can also use ⇨ K K which is unsafe, but an decent mix-up for ⇨ K ⇩ K. The preferred option if you don't want to use ⇨ K ⇩ K would be ⇨ K, followed by a free-cancel and a throw.

⇨ P P

Zack's ⇨ P P executes very quickly at 11 frames and leaves him at -12 when blocked. The follow-up is -7 when blocked and slams the opponent to the ground if it hits. This gives Zack a guaranteed ground stomp (⇩ K). If the attack connects as a counter hit, a full juggle can follow. In addition to ⇨ P P, Zack can use his ⇨ P K string, which can go mid or low at the end. Of course there's always an option to free-cancel at any point during the long ⇨ P K combo string.

Frame Advantage

H + K

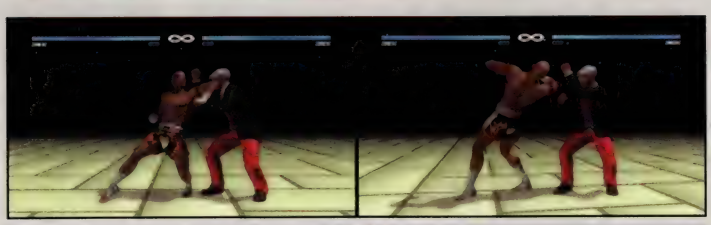
There aren't many attacks in Zack's move list that give him advantage on block. The few that he does have take a considerable amount of time to execute and just beg for an opponent to use a hold. Luckily, H + K gives him +3 frame advantage and only takes 21 frames to execute. The down side is that it's a high attack, but it also tech jumps over low attacks instantly and knocks down if it hits. Depending on how low the opponent is to the ground performing the low attack, H + K may go completely over his or her head, but in most cases Zack is not punishable if this happens.

Crush

↘ ↘ K

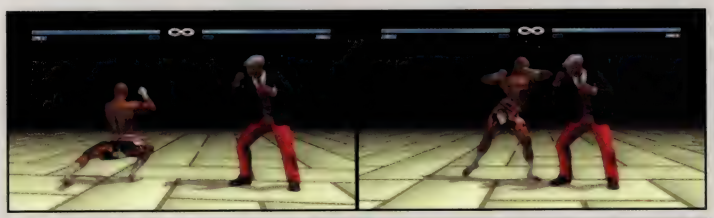
Zack's ↘ ↘ K executes in 16 frames, tech jumps over low attacks instantly, and can tech crouch under high attacks, but the timing is strict. The attack leaves Zack at -17 if it's blocked, which is very unsafe. However it has two different follow-up options that work well to keep an opponent from attempting to punish after blocking the first attack. Zack can use ↘ ↘ K K or ↘ ↘ K P, but most of the time you'll want to use ↘ ↘ K K. The second attack can be delayed considerably, which means that you can wait until you determine if the attack hits or not before choosing a follow-up. If the attack hits, go with ↘ ↘ K K because it launches the opponent high enough to follow with a juggle. If the attack is blocked, use ↘ ↘ K P to initiate a guard break that doesn't give Zack any advantage, but allows him to transition into Ducking (↘ ↘ K P ⇩). Even if the attack is blocked, Zack's Ducking P is uninterruptable in this situation.

Whiff Punishment



↗ P P

There isn't a great whiff punisher in Zack's arsenal, but ↗ P P is a decent substitute. It executes in 19 frames, leaves Zack at -21 if it's blocked, and inflicts a short stun if it hits. The second attack tracks, and leaves Zack at -3 in a back-turned position. This is a safe transition into back-turned, but more importantly, if the attack connects it stuns on normal hit. During the stun Zack has very good options from his back-turned stance, including an unholdable Sit-Down stun from BT ← K. It only results in a Sit-Down stun on counter hit or during a stun, which is why it's great after ↗ P P connects. Follow it with ↘ ↘ K K to launch for a juggle.



↓ P

Zack's ↓ P is a decent whiff punisher that tracks, leaves him at -7 if it's blocked, and has three follow-up attacks. The only issue is that it's a high attack, which can make punishing certain attacks more difficult if the opponent is low to the ground. After ↓ P Zack can follow with a kick (↓ P K), but it's unsafe at -8 if the opponent blocks. He can also transition into the same spin found at the end of Zack's P P P ↑ combo string. There are punch (↓ P ↑ P) and kick (↓ P ↑ K) options from the spin, with the punch being safe on block (-7) and the kick being unsafe (-8). All of the options from ↓ P track if the opponent attempts to side step, and can be delayed or free-canceled to bait a hold.

STRATEGIES

Offensive

Zack's main objective is to stun his opponent and keep them stunned to inflict as much damage as possible without being held. He has three stances to work with that all offer a variety of mix-up options, as well as a few throws that either dish out decent damage, or give Zack a guaranteed follow-up attack to stun the opponent. He has a few unholdable Sit-Down stuns, but he can only take advantage of one (BT ⇦ K). To play Zack well, you must be able to keep the opponent guessing wrong as much as possible.

The Ducking (DUK) and Sway stances go hand-in-hand with one another, and Zack can continuously switch between them, ignoring his neutral stance. From Ducking, Zack has five main options. His Ducking P combo string hits mid and cannot be interrupted if none of the attacks are delayed. While none of the attacks in his DUK P combo string are listed as a tracking, if an opponent side steps one attack, the next one will connect before the opponent can capitalize on the successful evasion. The only exception is if the opponent side steps just before the launching uppercut at the end of the combo string. However, Zack can extend the string multiple hits so the opponent never knows when the uppercut is coming.

In addition to the DUK P combo series, DUK K launches on normal hit for a juggle, and the last hit of the DUK P series, the launching uppercut, can be performed with the preceding punches as DUK P ⇨ K. Zack also has a combo throw from Ducking (DUK T), which leads to a guaranteed stun. His options for the combo throw are DUK T ~ T or DUK T ~ ⇦ T ~ T, which can both be followed by ↘ K to stun, DUK T ~ ⇦ T ~ K, or DUK T ~ K ~ K ~ K. It's possible to escape all of these after the initial throw, so make sure your timing is perfect.

From Sway, Zack doesn't have quite as many good options, but he can still keep an opponent stunned. Sway P stuns on normal hit, while Sway P ⇨ K is one of Zack's Critical Burst attacks. Zack's new cannonball attack is Sway ⇦ P ⇨ K, which is unsafe on paper at -8, but pushes Zack and the opponent so far apart it's not possible to punish the attack. Use this when you need to create some room against a heavily offensive player. It can technically be interrupted, but the opponent has to commit to a fast attack (P for instance) during the Sway animation. If the opponent waits until the cannonball animation begins it cannot be interrupted.

There are a few ways into Zack's back-turned stance, but rarely is he able to safely transition into the stance. ↘ ↘ P and ↘ P P are his best options, especially if either attack connects. On any hit the opponent is stunned and Zack can go for mix-ups from back-turned, such as BT ⇦ P (stuns on normal hit), BT ↓ P (tracks), and BT ↘ K (-2 on block). But ideally you want to hit BT ⇦ K to get an unholdable Sit-Down stun, then follow with ↘ ↘ K K to juggle. The timing is a little tight for the ↘ ↘ K K follow-up, but with a little practice it isn't that hard to connect.

A few other attacks in Zack's arsenal are worth mentioning, such as his safe ↑ P, ↓ K P, and ↘ P P. He can use ↘ P alone to stop an opponent who likes to side step, ↘ P ⇦ to enter Sway, and ↘ P P ⇨ K to potentially bait a hold (this can be delayed quite a bit). It's also possible to use P ⇨ K as a whiff punisher that's -1 on block and stuns on normal hit. Overall, you're going to have to use all of these attacks to keep the opponent guessing wrong for as long as you can.

SWAY TRANSITIONS

P P ⇦
↘ P ⇦
⇨ P
↘ P ⇦
DUK P ⇦
DUK P P ⇦
DUK P P → P ⇦
DUK P P → P → P ⇦
DUK ⇦

DUCKING TRANSITIONS

P P ↓
↓ P ↓
↘ ↘ P P ↓
⇦ K ↓
↓ K P ↓
↘ ↘ K P ↓
↘ P ⇨ K ↓
↓ P ⇨ K
⇨ ⇨ P ⇨ K ↓
Sway ↓

Defensive

Zack doesn't really have a lot going for him on the defensive end. Most of his crush attacks are unsafe if the opponent happens to block, he doesn't have any holds that are noteworthy, and his side step attacks are fairly straightforward. He does have a few taunts that can make an opponent move in toward Zack where he wants them to be. Zack can interrupt his long kick strings (P P ↓ K K K K, P P K K K K, etc.) with a taunt by pressing P ⇨ K before the last hit of the strings. The taunt doesn't do anything, but it leaves Zack vulnerable for a considerable amount of time, so make sure you're as far away as possible when frustrating an opponent with this. In addition, his ↘ H ⇨ P ⇨ K and ↘ H ⇨ ⇨ ⇨ K are quite entertaining.

Wall

Many of Zack's attacks stun when an opponent's back is to the wall. While Zack inflicts decent damage with his juggles, it's important to know when the wall hit is coming. If you want to avoid a wall hit, stick to his more basic combo strings, such as his ↓ K P combo string or his ⇦ P or ⇨ K combo strings. Only the attacks at the end of these combo strings slam an opponent into the wall.

Throws

Zack has several throws that switch sides with an opponent, including ↘ ↘ T, ↘ T, DUK T ~ ⇦ T ~ T, DUK T ~ ⇦ T ~ K, DUK T ~ K ~ K ~ K, and ⇨ T facing an opponent's back. He also gains frame advantage from the normal ⇨ T (+13 with no guaranteed follow-ups), DUK T ~ T (+15 with ↘ K guaranteed to stun the opponent), and DUK T ~ ⇦ T ~ T (with the same options as the previous Ducking throw).

COMBOS

STUN OPPONENT

EXTEND	P, ⇨ P, P P, ⇨ P P, ⇨ K, ↓ K P
UNHOLDABLE	⇦ H :: K, ⇨ ⇨ P :: K
CRITICAL BURST	K, Sway P ! K
LAUNCHER	K, K, K K, DUK K
JUGGLE	⇨ K ◦ ⇨ P P P P ⇨ P ! K P P ⇨ P K P P ⇨ K K

FRAME DATA AND MOVE LIST

Move List

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	10(2)13	10	High Punch	-2	-2	1	Cr(36~28)
-	Back-Turned P	H	11(2)18	13	High Punch	-2	-2	Cr(11~7)	Cr(31~23)
Sidestep-Slam Knuckle	Sway P	H	25(2)13	12	High Punch	-2	Cr(16~12)	Cr(36~28)	Cr(36~28)
-	P P	(HH)	9(2)16	11	High Punch	-5	-5	-2	Cr(33~25)
-	P P P	(HH)H	15(2)21	28	High Punch	-12	Cr(28~20)	Cr(28~20)	Cr(28~20)
-	P P P	(HH)H-	23	-	-	-	-	-	-
Fake Bazooka	P P P ↑ P	(HH)HM	36(2)30	35	Mid Punch	-7	KB	KB	KB
Fake Spinning Heel	P P P ↑ K	(HH)HM	33(2)30	32	Mid Kick	-8	Cr(19~11)	CLP	CLP
Möbius Rush	P P P K	(HH)HM	17(3)30	30	Mid Kick	-8	Cr(18~10)	CLP	CLP
-	P P K	(HH)M	11(2)26	9	Mid Kick	-13	-12	Cr(15~8)	Cr(15~8)
-	P P K K	(HH)(MM)	12(2)26	9	Mid Kick	-15	-14	Cr(15~8)	Cr(15~8)
-	P P K K K	(HH)(MMM)	10(2)26	9	Mid Kick	-11	-10	Cr(15~8)	Cr(15~8)
Mad Beast	P P K K K K	(HH)(MMM)M	19(3)30	15	Mid Kick	-8	Cr(18~10)	CLP	CLP
Beast Shift	P P K K K ↓ K	(HH)(MMM)L	18(4)33	20	Low Kick	-19	Cr(9~2)	KND	KND
-	P P ⇨ P	(HH)M	12(2)23	15	Mid Punch	-11	-10	Cr(25~17)	Cr(25~17)
Devil's Twister	P P ⇨ P P	(HH)MM	18(13)29	25	Jumping Mid Punch	-16	LNC	LNC	LNC
-	P P ⇨ P P ↓	(HH)MM-	35	-	-	-	-	-	-
Genocide Rush	P P ⇨ P K	(HH)MM	23(4)27	25	Mid Kick	-8	Cr(20~12)	BNC	BNC
Devil's Tornado	P P ⇨ P ↓ K	(HH)ML	23(3)28	20	Low Kick	-13	Cr(15~8)	KND	KND
-	P P ⇨ K	(HH)M	13(2)20	25	Mid Kick	-8	Cr(9~5)	Cr(20~14)	Cr(20~14)
Double Knee Combo	P P ⇨ K K	(HH)MM	18(2)37	25	Mid Kick	-13	KND	LNC	LNC
Tropical Hurricane	P P ⇨ K ↓ K	(HH)ML	22(3)28	20	Low Kick	-13	Cr(15~8)	KND	KND
Jab, Straight-Sway	P P ⇨	(HH)-	31	-	-	-	-	-	-
-	P P ↑	(HH)-	23	-	-	-	-	-	-
Fake Bazooka	P P ↑ P	(HH)M	36(2)30	35	Mid Punch	-7	KB	KB	KB
Fake Spinning Heel	P P ↑ K	(HH)M	33(2)30	32	Mid Kick	-8	Cr(19~11)	CLP	CLP
Jab, Straight-Ducking	P P ↓	(HH)-	35	-	-	-	-	-	-
-	P P ↓ K	(HH)L	17(2)28	9	Low Kick	-13	-12	Cr(21~13)	Cr(21~13)
-	P P ↓ K K	(HH)(LL)	14(2)30	9	Low Kick	-15	-14	Cr(19~11)	Cr(19~11)
-	P P ↓ K K K	(HH)(LLL)	11(2)32	9	Low Kick	-19	-17	Cr(17~9)	Cr(17~9)
Mad Hound	P P ↓ K K K K	(HH)(LLL)L	18(4)33	15	Low Kick	-19	Cr(9~2)	KND	KND
Hound Shift	P P ↓ K K K ↘ K	(HH)(LLL)M	20(5)32	28	Mid Kick	-8	KND	KND	KND
Vulcan Knee Kick	P P ⇨ K	(HH)M	18(2)37	28	Mid Kick	-13	KND	LNC	LNC
-	P K	HH	13(2)24	22	High Kick	-11	Cr(8~3)	Cr(25~17)	Cr(25~17)
-	P K K	HHM	23(3)29	24	Mid Kick	-12	BNC	BNC	BNC
-	P K K K	HHMH	19(2)29	20	High Kick	-16	Cr(5~0)	CLP	CLP
Boost Rush	P K K K K	HHMHM	16(2)45	20	Jumping Mid Kick	-17	KND	KND	KND
-	⇨ P	M	11(2)23	18	Mid Punch	-11	-12	Cr(25~17)	Cr(25~17)
Double Elbow	⇨ P P	MM	17(3)25	25	Mid Punch	-7	BNC	BNC	BNC
-	⇨ P K	MM	12(3)26	9	Mid Kick	-13	-12	Cr(14~7)	Cr(14~7)
-	⇨ P K K	M(MM)	12(2)26	9	Mid Kick	-15	-14	Cr(15~8)	Cr(15~8)
-	⇨ P K K K	M(MMM)	10(2)26	9	Mid Kick	-11	-10	Cr(15~8)	Cr(15~8)
Inferno Rush	⇨ P K K K K	M(MMM)M	19(3)30	15	Mid Kick	-8	Cr(18~10)	CLP	CLP
Inferno Shift	⇨ P K K K ↓ K	M(MMM)L	18(4)33	20	Low Kick	-19	Cr(9~2)	KND	KND
-	⇨ ⇨ P	M	12(2)26	20	Mid Punch	-11	-13	Cr(23~15)	Cr(23~15)
Elbow Rush	⇨ ⇨ P P	MH	21(2)25	20	High Punch	-9	CLP	CLP	CLP
Hell Needle	↑ P	M	15(2)21	25	Mid Punch	-5	-1	Cr(28~20)	Cr(28~20)
-	↗ P	H	19(3)30	28	High Punch	-21	Cr(-2~-6)	Cr(18~10)	Cr(18~10)
Leap Spin Elbow	↗ P P	HH	13(3)17	28	High Punch	-3	Cr(31~23)	Cr(31~23)	Cr(31~23)
-	↖ P	H	13(2)26	20	High Punch	-11	Cr(8~3)	Cr(8~3)	Cr(8~3)
Strike Knuckle	↗ P P	HM	20(3)30	28	Mid Punch	-5	Cr(18~10)	Cr(18~10)	Cr(18~10)
Fake Strike Knuckle	↖ P P ↑ K	H-	41	-	-	-	-	-	-
Slam Knuckle-Sway	↖ P	H-	31	-	-	-	-	-	-
-	↓ P	L	13(2)20	5	Low Punch	-4	-1	Cr(9~5)	Cr(9~5)
Low Knuckle-Ducking	↓ P ↓	L-	35	-	-	-	-	-	-
-	↘ P	M	15(3)22	20	Mid Punch	-14	-13	Cr(37~27)	Cr(37~27)
-	↘ P P	MM	11(4)26	20	Mid Punch	-12	-9	Cr(21~13)	Cr(21~13)
Heaven Smash	↘ P P P	MMM	22(4)31	30	Mid Punch	-7	Cr(27~17)	LNC	LNC
Uppercut-Sway	↖ P ⇦	M-	31	-	-	-	-	-	-
-	↘ ↘ P	M	21(3)28	28	Mid Punch	-18	Cr(31~21)	LNC	LNC
Double Twister	↘ ↘ P P	MM	29(8)39	25	Jumping Mid Punch	-16	LNC	LNC	LNC
Double Twister-Ducking	↘ ↘ P P ↓	MM-	35	-	-	-	-	-	-
Devil's Elbow	↘ ↘ P ⇨ P	MH	31(2)25	26	High Punch	-6	Cr(24~16)	Cr(24~16)	Cr(24~16)
-	↓ P	H	14(2)22	20	High Punch	-7	Cr(27~19)	Cr(27~19)	Cr(27~19)
-	↓ P ↑	H-	23	-	-	-	-	-	-
Fake Bazooka	↓ P ↑ P	HM	39(2)30	35	Mid Punch	-7	KB	KB	KB
Fake Spinning Heel	↓ P ↑ K	HM	36(2)30	32	Mid Kick	-8	Cr(19~11)	CLP	CLP
Spinning Heel Kick	↓ P K	HM	20(3)30	30	Mid Kick	-8	Cr(18~10)	CLP	CLP
Down Elbow	↘ P	M	15(2)25	25	Mid Punch	-7	BNC	BNC	BNC
-	K	H	12(2)24	28	High Kick	-8	Cr(8~3)	Cr(25~17)	Cr(25~17)

Unholdable, Semi-Safe, Unsafe, Safe

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(11~8)	Cr(11~8)	-	-	-	-
-	-	-	Cr(6~3)	Cr(6~3)	-	-	-	-
-	-	-	Cr(11~8)	Cr(11~8)	-	-	-	-
-	-	-	Cr(8~5)	Cr(8~5)	-	-	-	-
-	-	-	Cr(28~20)	Cr(28~20)	-	-	Yes	-
-	-	-	-	-	-	-	-	-
KB	KB	KB	KB	KB	KB	KB	Yes	-
Cr(19~11)	CLP	CLP	KB	KB	KB	KB	Yes	-
Cr(18~10)	CLP	CLP	KB	KB	KB	KB	Yes	-
Cr(15~8)	Cr(15~8)	Cr(15~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	-	-
Cr(15~8)	Cr(15~8)	Cr(15~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	-	-
Cr(15~8)	Cr(15~8)	Cr(15~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	-	-
Cr(18~10)	CLP	CLP	Cr(23~14)	Cr(23~14)	Cr(23~14)	Cr(23~14)	-	-
Cr(9~2)	KND	KND	KND	KND	KND	KND	Yes	-
Cr(18~11)	Cr(25~17)	Cr(25~17)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	-	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
-	-	-	-	-	-	-	-	DUK
Cr(20~12)	Cr(37~25)	Cr(37~25)	BNC	BNC	BNC	BNC	-	BT
Cr(15~8)	KND	KND	KND	KND	KND	KND	Yes	-
Cr(9~5)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	-	-
KND	LNC	LNC	LNC	LNC	LNC	LNC	-	-
Cr(15~8)	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	-	-	-	-	-	SWY
-	-	-	-	-	-	-	-	-
KB	KB	KB	KB	KB	KB	KB	Yes	-
Cr(19~11)	CLP	CLP	KB	KB	KB	KB	Yes	-
-	-	-	-	-	-	-	-	-
-12	Cr(21~13)	Cr(21~13)	KND	KND	KND	KND	-	-
-14	Cr(19~11)	Cr(19~11)	KND	KND	KND	KND	-	-
-17	Cr(17~9)	Cr(17~9)	KND	KND	KND	KND	-	-
Cr(9~2)	KND	KND	KND	KND	KND	KND	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
KND	LNC	LNC	LNC	LNC	LNC	LNC	-	-
-	-	-	Cr(25~17)	Cr(25~17)	-	-	-	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	-	-
-	-	-	KB	KB	-	-	-	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
Cr(18~11)	Cr(25~17)	Cr(25~17)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	-	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	-	-
Cr(14~7)	Cr(14~7)	Cr(14~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	-	-
Cr(15~8)	Cr(15~8)	Cr(15~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	-	-
Cr(15~8)	Cr(15~8)	Cr(15~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	-	-
Cr(18~10)	CLP	CLP	Cr(23~14)	Cr(23~14)	Cr(23~14)	Cr(23~14)	-	-
Cr(9~2)	KND	KND	KND	KND	KND	KND	Yes	-
Cr(23~15)	Cr(23~15)	Cr(23~15)	Cr(28~19)	Cr(28~19)	Cr(28~19)	Cr(28~19)	-	-
-	-	-	KB	KB	-	-	-	-
Cr(28~20)	Cr(28~20)	Cr(28~20)	KND	KND	KND	KND	-	-
-	-	-	Cr(18~10)	Cr(18~10)	-	-	-	-
-	-	-	Cr(31~23)	CLP	-	-	Yes	BT
-	-	-	Cr(33~23)	Cr(33~23)	-	-	Yes	-
Cr(18~10)	Cr(18~10)	Cr(18~10)	Cr(23~14)	Cr(23~14)	Cr(23~14)	Cr(23~14)	-	-
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	SWY
-1	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	Cr(9~5)	-	-
-	-	-	-	-	-	-	-	-
Cr(37~27)	Cr(37~27)	Cr(37~27)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	-	-
Cr(21~13)	Cr(21~13)	Cr(21~13)	Cr(26~17)	Cr(26~17)	Cr(26~17)	Cr(26~17)	-	-
Cr(27~17)	LNC	LNC	LNC	LNC	LNC	LNC	-	-
-	-	-	-	-	-	-	-	SWY
Cr(31~21)	LNC	LNC	LNC	LNC	LNC	LNC	-	BT
LNC	LNC	LNC	LNC	LNC	LNC	LNC	Yes	-
-	-	-	-	-	-	-	-	DUK
-	-	-	Cr(24~16)	Cr(24~16)	-	-	-	-
-	-	-	Cr(27~19)	Cr(27~19)	-	-	Yes	-
-	-	-	-	-	-	-	-	-
KB	KB	KB	KB	KB	KB	KB	Yes	-
Cr(19~11)	CLP	CLP	KB	KB	KB	KB	Yes	-
Cr(18~10)	CLP	CLP	KB	KB	KB	KB	Yes	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	-	-
-	-	-	Cr(25~17)	Cr(25~17)	-	-	-	-

Move List (continued)

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	K K	HM	23(3)29	24	Mid Kick	-12	BNC	BNC	BNC
-	K K K	HMH	19(2)29	20	High Kick	-16	Cr(5~0)	CLP	CLP
Mephisto Rush	K K K K	HMHM	16(2)45	20	Jumping Mid Kick	-17	KND	KND	KND
-	⇨ K	M	12(2)21	25	Mid Kick	-8	Cr(8~4)	Cr(19~13)	Cr(19~13)
Gatling Knee	⇨ K K	MM	18(2)37	25	Mid Kick	-11	KND	LNC	LNC
Tropical Storm	⇨ K ⇩ K	ML	22(3)28	20	Low Kick	-13	Cr(15~8)	KND	KND
Rising Knee	⇨ ⇨ K	M	15(2)29	28	Mid Kick	-13	KND	LNC	LNC
Tip	⇨ K	M	17(4)19	19	Mid Kick	-1	1	Cr(28~20)	Cr(28~20)
Tip-Ducking	⇨ K ⇩	M	35	-	-	-	-	-	-
Zack Hurricane	⇨ ⇨ K	H	35~76(5)31	35~55	Jumping High Kick	GB(0)~KB	KB	KB	KB
-	⇨ ⇨ K	H	13(3)24	28	High Kick	-4	Cr(9~4)	Cr(9~4)	Cr(9~4)
Half Spin Rolling Elbow	⇦ ⇦ K P	HH	32(2)24	28	High Punch	-8	KB	KB	KB
Half Spin Heel Kick	⇦ ⇦ K K	HM	39(2)28	25	Mid Kick	-8	Cr(21~13)	CLP	CLP
-	⇧ K	H	17(3)24	22	High Kick	-9	Cr(10~5)	LNC	LNC
Reverse Heel	⇧ K K	HH	18(2)28	28	High Kick	-10	Cr(6~1)	LNC	LNC
Rising Heel Kick	⇗ K	H	12(2)26	26	High Kick	-9	Cr(34~24)	LNC	LNC
-	⇖ K	M	16(2)56	24	Mid Kick	-40	LNC	LNC	LNC
Overhead Kick	⇖ K K	MM	20(5)48	36	Mid Kick	-23	KB	KB	KB
Spring Kick	⇖ K ⇩ K	MM	46(6)39	35	Jumping Mid Kick	-14	KB	KB	KB
-	⇩ K	L	17(2)25	12	Low Kick	-15	-14	Cr(24~16)	Cr(24~16)
-	⇩ K K	LL	12(2)28	9	Low Kick	-13	-12	Cr(21~13)	Cr(21~13)
-	⇩ K K K	L(LL)	13(2)30	9	Low Kick	-15	-14	Cr(19~11)	Cr(19~11)
-	⇩ K K K K	L(LLL)	11(2)32	9	Low Kick	-19	-17	Cr(17~9)	Cr(17~9)
Belial Rush	⇩ K K K K K	L(LLL)L	18(4)33	15	Low Kick	-19	Cr(9~2)	KND	KND
Belial Shift	⇩ K K K K ⇘ K	L(LLL)M	20(5)32	28	Mid Kick	-8	KND	KND	KND
-	⇩ K P	LH	14(2)18	11	High Punch	-8	-8	-4	Cr(31~23)
-	⇩ K P K	LHM	12(2)26	9	Mid Kick	-13	-12	Cr(15~8)	Cr(15~8)
-	⇩ K P K K	LH(MM)	12(2)26	9	Mid Kick	-15	-14	Cr(15~8)	Cr(15~8)
-	⇩ K P K K K	LH(MMM)	10(2)26	9	Mid Kick	-11	-10	Cr(15~8)	Cr(15~8)
Tricky Beast	⇩ K P K K K K	LH(MMM)M	19(3)30	15	Mid Kick	-8	Cr(18~10)	Cr(18~10)	CLP
Fury Beast	⇩ K P K K K ⇩ K	LH(MMM)L	18(4)33	20	Low Kick	-19	Cr(9~2)	KND	KND
-	⇩ K P ⇩ K	LHL	17(2)28	9	Low Kick	-13	-12	Cr(21~13)	Cr(21~13)
-	⇩ K P ⇩ K K	LH(LL)	15(2)30	9	Low Kick	-15	-14	Cr(19~11)	Cr(19~11)
-	⇩ K P ⇩ K K K	LH(LLL)	12(2)32	9	Low Kick	-19	-17	Cr(17~9)	Cr(17~9)
Tricky Hound	⇩ K P ⇩ K K K K	LH(LLL)L	18(4)33	15	Low Kick	-19	Cr(9~2)	KND	KND
Fury Hound	⇩ K P ⇩ K K K ⇘ K	LH(LLL)M	20(5)32	28	Mid Kick	-8	KND	KND	KND
-	⇩ K P P	LHH	15(2)21	28	High Punch	-12	Cr(28~20)	Cr(28~20)	Cr(28~20)
-	⇩ K P P K	LHHM	17(3)30	30	Mid Kick	-8	Cr(18~10)	CLP	CLP
-	⇩ K P ⇨ P	LHM	12(2)23	15	Mid Punch	-11	-10	Cr(25~17)	Cr(25~17)
-	⇩ K P ⇨ P P	LHMM	18(13)29	25	Jumping Mid Punch	-16	LNC	LNC	LNC
-	⇩ K P ⇨ P P ⇩	LHMM-	35	-	-	-	-	-	-
-	⇩ K P ⇨ P K	LHMM	23(4)27	25	Mid Kick	-5	Cr(20~12)	BNC	BNC
-	⇩ K P ⇨ P ⇩ K	LHML	23(3)28	20	Low Kick	-13	Cr(15~8)	KND	KND
-	⇩ K P ⇨ K	LHM	13(2)20	25	Mid Kick	-9	Cr(9~5)	Cr(20~14)	Cr(20~14)
-	⇩ K P ⇨ K K	LHMM	18(2)37	25	Mid Kick	-13	KND	LNC	LNC
-	⇩ K P ⇨ K ⇩ K	LHML	22(3)28	20	Low Kick	-13	Cr(15~8)	KND	KND
-	⇩ K P ⇧	LH-	23	-	-	-	-	-	-
-	⇩ K P ⇧ P	LHM	40(2)30	35	Mid Punch	-8	KB	KB	KB
-	⇩ K P ⇩ K	LHM	37(2)30	32	Mid Kick	-8	Cr(19~11)	CLP	CLP
-	⇩ K P ⇗ K	LHM	18(2)37	28	Mid Kick	-13	KND	LNC	LNC
-	⇩ K P ⇦	(HH)-	31	-	-	-	-	-	-
-	⇩ K P ⇩	(HH)-	35	-	-	-	-	-	-
-	⇩ K K	LM	25(3)29	24	Mid Kick	-12	BNC	BNC	BNC
-	⇩ K K K	LMH	19(2)29	20	High Kick	-16	Cr(5~0)	CLP	CLP
-	⇩ K K K K	LMHM	16(2)45	20	Jumping Mid Kick	-17	KB	KB	KB
-	⇘ K	M	14(3)24	20	Mid Kick	-15	-15	Cr(16~9)	Cr(16~9)
-	⇨ K K	MM	12(3)26	9	Mid Kick	-13	-12	Cr(14~7)	Cr(14~7)
-	⇨ K K K	M(MM)	12(2)26	9	Mid Kick	-15	-14	Cr(15~8)	Cr(15~8)
-	⇨ K K K K	M(MMM)	10(2)26	9	Mid Kick	-11	-10	Cr(15~8)	Cr(15~8)
Demon Rush	⇨ K K K K K	M(MMM)M	19(3)30	15	Mid Kick	-8	Cr(18~10)	CLP	CLP
Demon Shift	⇨ K K K K ⇩ K	M(MMM)L	18(4)33	20	Low Kick	-19	Cr(9~2)	KND	KND
-	⇨ ⇨ K	M	16(2)36	24	Mid Kick	-17	LNC	LNC	LNC
Condor Flight	⇨ ⇨ K K	MH	15(2)32	14	High Kick	-15	KB	KB	KB
Condor Dive	⇨ ⇨ K P	MM	31(4)40	24	Jumping Mid Punch	GB (-8)	BNC	BNC	BNC
Condor Dive-Ducking	⇨ ⇨ K P ⇩	MM-	35	-	-	-	-	-	-
Bazooka Kick	⇩ K	M	20(2)30	24	Mid Kick	-8	Cr(19~11)	CLP	CB
Elbow Chop	P ⇧ K	M	20(2)20	34	Mid Punch/Mid Kick	-1	Cr(29~21)	Cr(29~21)	CLP
Flying Knee Kick	⇨ P ⇧ K/Running K	MH	17(3)7(2)28	25+25	Mid Kick / Jumping High Kick	-11	KB	KB	KB
						-	-	-	-
Airwalk	⇨ ⇨ P ⇧ K	M	50(8)36	45	Jumping Mid Punch	GB (-8)	Cr(7~1)	BNC	BNC
Airwalk-Ducking	⇨ ⇨ P ⇧ K ⇩	M-	35	-	-	-	-	-	-
Windup Bazooka	⇨ P ⇧ K	M	57~81(2)30	40~60	Mid Punch	GB (4~22)	KB	KB	KB
Twister Uppercut	⇨ P ⇧ K	M	17(8)34	25	Jumping Mid Punch	-17	LNC	LNC	LNC

Unholdable, Semi-Safe, Unsafe, Safe

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
BNC	BNC	BNC	BNC	BNC	BNC	BNC	-	-
-	-	-	KB	KB	-	-	-	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
Cr(8~4)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	-	-
KND	LNC	LNC	LNC	LNC	LNC	LNC	-	-
Cr(15~8)	KND	KND	KND	KND	KND	KND	Yes	-
KND	LNC	LNC	LNC	LNC	LNC	LNC	-	-
Cr(28~20)	Cr(28~20)	Cr(28~20)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	-	-
-	-	-	-	-	-	-	-	DUK
-	-	-	KB	KB	-	-	Yes	-
-	-	-	Cr(34~24)	Cr(34~24)	-	-	Yes	BT
-	-	-	KB	KB	-	-	Yes	-
Cr(21~13)	CLP	CLP	KB	KB	KB	KB	Yes	-
-	-	-	LNC	LNC	-	-	Yes	-
-	-	-	LNC	LNC	-	-	-	-
-	-	-	LNC	LNC	-	-	-	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
-14	Cr(24~16)	Cr(24~16)	CLP	CLP	CLP	CLP	-	-
-12	Cr(21~13)	Cr(21~13)	KND	KND	KND	KND	-	-
-14	Cr(19~11)	Cr(19~11)	KND	KND	KND	KND	-	-
-17	Cr(17~9)	Cr(17~9)	KND	KND	KND	KND	-	-
Cr(9~2)	KND	KND	KND	KND	KND	KND	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	Cr(6~3)	Cr(6~3)	-	-	-	-
Cr(15~8)	Cr(15~8)	Cr(15~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	-	-
Cr(15~8)	Cr(15~8)	Cr(15~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	-	-
Cr(15~8)	Cr(15~8)	Cr(15~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	-	-
Cr(18~10)	Cr(18~10)	CLP	KB	KB	KB	KB	-	-
Cr(9~2)	KND	KND	KND	KND	KND	KND	Yes	-
-12	Cr(21~13)	Cr(21~13)	KND	KND	KND	KND	-	-
-14	Cr(19~11)	Cr(19~11)	KND	KND	KND	KND	-	-
-17	Cr(17~9)	Cr(17~9)	KND	KND	KND	KND	-	-
Cr(9~2)	KND	KND	KND	KND	KND	KND	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	Cr(28~20)	Cr(28~20)	-	-	Yes	-
Cr(18~10)	CLP	CLP	KB	KB	KB	KB	Yes	-
Cr(18~11)	Cr(25~17)	Cr(25~17)	Cr(17~11)	Cr(17~11)	Cr(17~11)	Cr(17~11)	-	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
-	-	-	-	-	-	-	-	DUK
Cr(20~12)	Cr(37~25)	Cr(37~25)	BNC	BNC	BNC	BNC	-	BT
Cr(15~8)	KND	KND	KND	KND	KND	KND	Yes	-
Cr(9~5)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	-	-
KND	LNC	LNC	LNC	LNC	LNC	LNC	-	-
Cr(15~8)	KND	KND	KND	KND	KND	KND	Yes	-
-	-	-	-	-	-	-	-	-
KB	KB	KB	KB	KB	KB	KB	Yes	-
Cr(19~11)	CLP	CLP	KB	KB	KB	KB	Yes	-
KND	LNC	LNC	LNC	LNC	LNC	LNC	-	-
-	-	-	-	-	-	-	-	SWY
-	-	-	-	-	-	-	-	DUK
BNC	BNC	BNC	BNC	BNC	BNC	BNC	-	-
-	-	-	KB	KB	-	-	-	-
KB	KB	KB	KB	KB	KB	KB	Yes	-
Cr(16~9)	Cr(16~9)	Cr(16~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	Cr(15~9)	-	-
Cr(14~7)	Cr(14~7)	Cr(14~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	Cr(13~7)	-	-
Cr(15~8)	Cr(15~8)	Cr(15~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	-	-
Cr(15~8)	Cr(15~8)	Cr(15~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	-	-
Cr(18~10)	CLP	CLP	Cr(23~14)	Cr(23~14)	Cr(23~14)	Cr(23~14)	-	-
Cr(9~2)	KND	KND	KND	KND	KND	KND	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
-	-	-	KB	KB	-	-	-	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	-	-
-	-	-	-	-	-	-	-	DUK
Cr(19~11)	CLP	CB	KB	KB	KB	KB	Yes	-
Cr(29~21)	Cr(29~21)	CLP	Cr(34~25)	Cr(34~25)	Cr(34~25)	Cr(34~25)	-	-
-	-	-	KB	KB	-	-	-	-
-	-	-	-	-	-	-	-	-
Cr(7~1)	BNC	BNC	BNC	BNC	BNC	BNC	-	-
-	-	-	-	-	-	-	-	DUK
KB	KB	KB	KB	KB	KB	KB	Yes	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	Yes	-

Move List [continued]

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
Twister Uppercut-Ducking	↘ P + K ↑	M-	55	-	-	-	-	-	-
Funny Elbow	↗ P + K	M	30(2)35	28	Mid Punch	-10	BNC	BNC	BNC
Funky Paradise	↗ P + K	M	39~59(2)35	80	Mid Punch	GB(17)	PB	PB	PB
Cossack Kick	H + K	H	21(3)25	35	Jumping High Kick	GB(3)	KB	KB	KB
Spinning Middle Kick	→ H + K	M	18(5)32	28	Mid Kick	-8	KND	KND	KND
Vertical Axe	← H + K	M	21(4)27	25	Mid Kick	-8	Cr(20~12)	BNC	BNC
Zack Tornado	↓ H + K	L	21(3)28	20	Low Kick	-13	Cr(15~8)	KND	KND
Long Bazooka	↓ H P	M	36(2)30	35	Mid Punch	-8	KB	KB	KB
Fake Roll Sobat	↓ H K	M	33(2)30	32	Mid Kick	-8	Cr(19~11)	CLP	CLP
-	Sway K	M	29(2)73	28	Mid Kick	-55	KND	KND	KND
Tumbling Heel	Sway K K	MM	76(2)29	18+25	Jumping Mid Kick	-8	BNC	BNC	BNC
Crazy Butt	Sway P + K	M	32(2)22	24	Mid Punch	-8	Cr(27~19)	CLP	CB
Funky Roll	Sway ← P + K	M	37(3)58/41	50	Jumping Mid Punch	GB(-8)	KB	KB	KB
-	Ducking P	M	25(2)23	16	Mid Punch	-9	Cr(11~6)	Cr(6~2)	CLP
-	Ducking P ←	-	30	-	-	-	-	-	-
-	Ducking P P	MM	18(2)20	16	Mid Punch	-9	Cr(14~9)	Cr(9~5)	CLP
Double Duck Hook-Sway	Ducking P P ←	-	30	-	-	-	-	-	-
Ducking Upper Combo	Ducking P P P	MMH	21(2)25	22	High Punch	-9	Cr(35~25)	LNC	LNC
-	Ducking P P → P	MM	15(2)23	16	Mid Punch	-9	Cr(11~6)	Cr(6~2)	CLP
Triple Duck Hook-Sway	Ducking P P → P ←	-	30	-	-	-	-	-	-
Long Roll Uppercut	Ducking P P → P P	MMMH	21(2)25	22	High Punch	-9	Cr(35~25)	LNC	LNC
-	Ducking P P → P → P	MMMM	18(2)20	16	Mid Punch	-9	Cr(14~9)	Cr(9~5)	CLP
Endless Zack Roll-Sway	Ducking P P → P → P ←	-	30	-	-	-	-	-	-
Zack Roll Uppercut	Ducking P P → P → P P	MMMMH	21(2)25	22	High Punch	-9	Cr(35~25)	LNC	LNC
Duck Knee	Ducking K	M	29(3)23	25	Mid Kick	-8	LNC	LNC	LNC
Duck Smash	Ducking P + K	H	22(2)29	20	High Punch	-13	Cr(31~21)	LNC	LNC
Rolling Blast	Ducking P or ↓ P	M	58(2)28	32	Mid Punch	-10	KB	KB	KB
Rolling Low Spin	Ducking ↑ K or ↓ K	L	56(2)22	24	Low Kick	-10	KND	KND	KND

Throws

Unholdable, Semi-Safe, Unsafe, Safe

Name	Notation	Height	Execution	Damage	Advantage on Hit
Wild Throw	T	H	5(2)23	38	-
Knee Grab	← T/Ducking ← T/Sway ← T	H KANJI	7(2)24	15	13
			18(2)23		
			26(3)23		
Knee Storm	← ← T	H	10(2)25	10+10+28	-
Nightmare Stand	Facing the wall, ← ← T	Wall	10(2)25	10+10+38	-
Hard Rush	↘ ↘ T	H	10(2)25	10+10+28	-
Splash Dunk	↓ T	H	12(2)26	10+10+35	-
Fly Boarding	Facing the wall, ↑ T	Wall	12(2)26	25+10+10+10+10	-
-	Ducking T or Sway T	H	18(2)23	-	5
			26(3)23		
-	T (Combo Throw 1)	Combo Throw	-	-	15
-	← T (Combo Throw 1)	Combo Throw	-	-	8
-	T (Combo Throw 2)	Combo Throw	-	-	15
-	K (Combo Throw 2)	Combo Throw	-	30	-
-	K (Combo Throw 1)	Combo Throw	-	20	5
-	T (Combo Throw 2)	Combo Throw	-	-	15
-	← T (Combo Throw 2)	Combo Throw	-	-	8
-	T (Combo Throw 3)	Combo Throw	-	-	15
-	K (Combo Throw 3)	Combo Throw	-	30	-
-	K (Combo Throw 2)	Combo Throw	-	20	5
-	T (Combo Throw 3)	Combo Throw	-	-	15
-	K (Combo Throw 3)	Combo Throw	-	30	-
-	← T (Combo Throw 3)	Combo Throw	-	-	8
-	T (Combo Throw 4)	Combo Throw	-	-	15
-	K (Combo Throw 4)	Combo Throw	-	30	-
Neck Hunting	To opponent's back, T	H	5(2)23	53	-
Violence Beat	To opponent's back, ← T	H	7(2)24	11+11+11+22	-
Beast Fang	Crouching opponent, ↓ T	L	5(2)22	48	-
Heart Breaker	Crouching opponent, ↑ T	L	7(2)20	50	-
Reverse Beast Fang	Crouching opponent's back, ↓ T	L KANJI	5(2)22	58	-

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Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	-	-	-	-	-	DUK
BNC	BNC	BNC	BNC	BNC	BNC	BNC	-	-
PB	PB	PB	PB	PB	PB	PB	-	-
-	-	-	KB	KB	-	-	-	-
KND	KND	KND	KND	KND	KND	KND	Yes	-
Cr(20~12)	Cr(37~25)	Cr(37~25)	BNC	BNC	BNC	BNC	-	BT
Cr(15~8)	KND	KND	KND	KND	KND	KND	Yes	-
KB	KB	KB	KB	KB	KB	KB	Yes	-
Cr(19~11)	CLP	CLP	KB	KB	KB	KB	Yes	-
KND	KND	KND	KND	KND	KND	KND	-	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	-	-
Cr(27~19)	CLP	CB	CLP	CLP	CLP	CLP	-	-
KB	KB	KB	KB	KB	LNC	KB	-	-
Cr(11~6)	Cr(6~2)	CLP	Cr(31~22)	Cr(31~22)	Cr(31~22)	Cr(31~22)	-	-
-	-	-	-	-	-	-	-	SWY
Cr(14~9)	Cr(9~5)	CLP	Cr(34~25)	Cr(34~25)	Cr(34~25)	Cr(34~25)	-	-
-	-	-	-	-	-	-	-	SWY
-	-	-	LNC	LNC	-	-	-	-
Cr(11~6)	Cr(6~2)	CLP	Cr(31~22)	Cr(31~22)	Cr(31~22)	Cr(31~22)	-	-
-	-	-	-	-	-	-	-	SWY
-	-	-	LNC	LNC	-	-	-	-
Cr(14~9)	Cr(9~5)	CLP	Cr(34~25)	Cr(34~25)	Cr(34~25)	Cr(34~25)	-	-
-	-	-	-	-	-	-	-	SWY
-	-	-	LNC	LNC	-	-	-	-
LNC	LNC	LNC	LNC	LNC	LNC	LNC	-	-
-	-	-	LNC	LNC	-	-	-	-
KB	KB	KB	KB	KB	KB	KB	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	-

Holds

Name	Notation	Height/Type	Execution	Damage
Octopus Blow	Against a High Punch, P	H/P	0(1[8])12	10+10+26
Slash Elbow	Against a High Kick, K	H/K	0(1[8])12	10+10+26
Cross Bazooka	Against a Mid Punch, P	M/P	0(1[8])12	46
-	Against a Mid Kick, K	M/K	0(1[8])12	20+26
Funky Elbow	Against a Low Punch, P	L/P	0(1[8])12	46
Dust Stamp	Against a Low Kick, K	L/K	0(1[8])12	46
-	Against a Jumping Punch, P	Jumping P	0(1[8])12	51
KANJI	Against a Jumping Kick, K	Jumping K	0(1[8])12	15+15

Down Attacks

Name	Notation	Height/Type	Execution	Damage
Wild Heel	K		17(4)33	10
Foot Stamp	P+K		34(12)55/43	20
Stepping Wave	P+K, P+K		34(12)154	20

Tag Throws

Name	Notation	Partner	Height/Type	Execution	Damage
-	T	Bass Armstrong	H	5(2)23	70
-	T	Hitomi	H	5(2)23	15+15+15+15+10
-	T	Bayman	H	5(2)23	70
-	T	Tina Armstrong	H	5(2)23	30+40
-	T	Tina Armstrong	H	7(2)24	50
-	T	Leifang	H	5(2)23	40+15+15
-	T	Ryu Hayabusa	H	5(2)23	70
-	T	Other	H	Varies Per Partner	58

Back-Turned

Name	Notation	Height	Execution	Damage	Attack Type	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	P	H	11(2)18	13	High Punch	-2	-2	Cr(11~7)	Cr(31~23)
-	← P	M	14(6)17	20	Mid Punch	-6	Cr(27~19)	Cr(27~19)	Cr(27~19)
-	↖ P	H	17(2)24	28	High Punch	-8	KB	KB	KB
-	↓ P	L	15(2)24	10	Low Punch	-7	-7	Cr(5~1)	Cr(5~1)
-	K	H	14(2)27	30	High Kick	-9	KB	KB	KB
-	← K	M	14(2)26	28	Mid Kick	-10	Cr(3~-1)	Cr(28~19)	Cr(28~19)
-	↖ K	M	20(2)28	25	Mid Kick	-2	Cr(21~13)	CLP	CLP
-	↓ K	L	15(2)28	30	Low Kick	-12	Cr(16~9)	KND	KND

Wake-Up Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While on the ground, K	M	35(4)18	20	Mid Kick	-5	Cr(21~14)	Cr(28~20)	Cr(28~20)
-	While on the ground, ↓ K	L	34(4)18	20	Low Kick	-10	Cr(21~14)	Cr(24~17)	Cr(24~17)
-	While on the ground, K + K	-	61	0	-	-	-	-	-
Spring Heel	While on the ground, K + K ↑ K	MM	63(2)3(2)24	18+25	Jumping Mid Kick	-8	BNC	BNC	BNC

Partition Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
-	While jumping, P	M	40(8)35	28	Jumping Mid Punch	GB	BNC	BNC	BNC
-	While jumping, K	M	37(8)30	35	Jumping Mid Kick	GB	KB	KB	KB
-	While landing, P	M	43(2)26	30	Mid Punch	-9	Cr(34~24)	Cr(34~24)	Cr(34~24)
-	While landing, P P	MH	21(2)24	20	High Punch	-3	CLP	CLP	CLP
-	While landing, K	M	46(2)29	30	Mid Kick	-5	KND	LNC	LNC
-	While jumping, T	H	31(2)31	10+10+35	-	-	-	-	-
	While landing, T	H	38(2)24						

Side Step Attacks

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
Slam Knuckle	After a side step, P	H	25(2)26	20	High Punch	-11	Cr(8~3)	Cr(8~3)	Cr(8~3)
Spinning Middle	After a side step, K	M	31(5)32	28	Mid Kick	-9	KND	KND	KND

Special Moves

Name	Notation	Height	Execution	Attack Type	Damage	Block	Normal Hit	Counter Hit	Hi Counter Hit
Sway	← P		30	-	-	-			
Ducking	↓ P + K		35	-	-	-			
Sway-Ducking	Sway ↓		50	-	-	-			
Ducking-Sway	Ducking ←		40	-	-	-			
Ducking-Slide Roll	Ducking ↑↑		38	-	-	-			
	Ducking ↑↑								
Fake Out	← P + K ~ K		130	-	-	-			
Fake Roll	↓ K		23	-	-	-			
Taunt: No Way!	← ← ← K + P + K		90	-	-	-			
Taunt: Hell No!	← ← ← K + P + K		90	-	-	-			
Taunt: Whew!	← ← K + P + K		90	-	-	-			
Taunt: Come and Get Me!	← ← K + P + K		85	-	-	-			
Zack Beam	↓ K + P + K		210	-	-	-			
Zero Gravity	↘ K + P + K		160	-	-	-			
-	→ K K K K P + K		63	-	-	-			
	P P K K K P + K		63	-	-	-			
	→ P K K K P + K		63	-	-	-			
	↓ K K K K P + K		63	-	-	-			
	P P ↓ K K K K P + K		63	-	-	-			
Taunt: Wave	↘ K + P + K		98	-	-	-			
-	↘ K + P + K ~ K + P + K		115	-	-	-			
-	↘ K + P + K ~ K + P + K ~ K + P + K		127	-	-	-			

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(6~3)	Cr(6~3)	-	-	-	-
Cr(27~19)	Cr(27~19)	Cr(27~19)	Cr(19~13)	Cr(19~13)	Cr(19~13)	Cr(19~13)	-	-
-	-	-	KB	KB	-	-	Yes	-
-7	Cr(5~1)	Cr(5~1)	Cr(5~1)	Cr(35~25)	Cr(5~1)	Cr(35~25)	Yes	-
-	-	-	KB	KB	-	-	Yes	-
Cr(15~8)	Cr(28~19)	Cr(28~19)	Cr(14~8)	Cr(14~8)	Cr(14~8)	Cr(14~8)	-	-
Cr(21~13)	CLP	CLP	KB	KB	KB	KB	Yes	-
Cr(16~9)	KND	KND	KND	KND	KND	KND	Yes	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
Cr(21~14)	Cr(28~20)	Cr(28~20)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Cr(20~14)	Yes	-
Cr(21~14)	Cr(24~17)	Cr(24~17)	KND	KND	KND	KND	Yes	-
-	-	-	-	-	-	-	-	-
BNC	BNC	BNC	BNC	BNC	BNC	BNC	-	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
BNC	BNC	BNC	BNC	BNC	BNC	BNC	-	-
KB	KB	KB	KB	KB	KB	KB	-	-
Cr(34~24)	Cr(34~24)	Cr(34~24)	Cr(28~19)	Cr(28~19)	Cr(28~19)	Cr(28~19)	-	-
-	-	-	CLP	CLP	-	-	-	-
KND	LNC	LNC	LNC	LNC	LNC	LNC	-	-
-	-	-	-	-	-	-	-	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	Cr(33~23)	Cr(33~23)	-	-	Yes	-
KND	KND	KND	KND	KND	KND	KND	Yes	-

Normal Hit (Crouching)	Counter Hit (Crouching)	Hi Counter Hit (Crouching)	Normal Hit (Back-Turned)	Hi Counter Hit (Back-Turned)	Normal Hit (Back-Turned, Crouching)	Hi Counter Hit (Back-Turned, Crouching)	Close Hit	Tracking
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	DUK
-	-	-	-	-	-	-	-	SWY
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-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	-
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UNLOCKING GUIDE

CHARACTERS AND STAGES

Unlockable Characters and Stages

Character/Stage	How to Unlock
Akira	Clear Kokoro's chapter in Story Mode.
Alpha-152	Obtain 300 titles.
Gen Fu	Clear Eliot's chapter in Story Mode.
Pai	Obtain 100 titles.
Sarah	Clear Tina's chapter in Story Mode.
Lab Stage	Clear the True Kasumi chapter in Story Mode.

COSTUMES AND ACCESSORIES

Almost all character costumes are unlocked by completing a course in Arcade Mode, Time Attack Mode, or Survival Mode that you have not previously cleared with the character. There are some exceptions to this rule when dealing with Kasumi and the swimsuit costumes.

NOTE **With the exception of a few select costumes, all costumes are unlocked in the order they appear on the character select screen. Each character starts with two default costumes (costume 1 and costume 2) and then obtains costume 3, costume 4, and so on. Costume numbers are listed in the Character Guide chapter.**

Unlockable Costume Exceptions

Costume	How to Unlock
Christie Swimsuit	Clear the Legend course (solo match) in Time Attack Mode with Christie, without using a continue.
Kasumi Black Suit	Clear the True Kasumi chapter in Story Mode.
Kasumi Kimono	Clear the Kasumi vs. Christie battle in the True Kasumi chapter of Story Mode.
Lisa Swimsuit	Clear the Legend course (solo match) in Survival Mode with Lisa.
Tina Swimsuit	Clear the Legend course (solo match) in Arcade Mode with Tina, without using a continue.

Character Costume Count

Character	Total Number of Costumes
Akira Yuki	2
Alpha-152	3
Ayane	6
Bass Armstrong	4
Bayman	5
Brad Wong	5
Christie	6
Eliot	5
Gen Fu	2
Hayate	4
Helena Douglas	5
Hitomi	6
Jann Lee	5
Kasumi	6
Kokoro	6
Leifang	8
Lisa Hamilton/ La Mariposa	7
Mila	6
Pai Chan	2
Rig	4
Ryu Hayabusa	4
Sarah Bryant	2
Tina Armstrong	7
Zack	4

NOTE **The total number of character costumes does not include pre-order bonus or downloadable content (DLC) costumes.**

CHARACTER COSTUME ACCESSORIES

Button Input	Customization
Shoulder or Trigger Button	Hairstyle/Head and Upper Body Items
Left or Right (D-pad)	Glasses/Eyewear
X	Default Underwear/Undergarments
Triangle	Alternate Underwear/Undergarments 1
Square	Alternate Underwear/Undergarments 2
Triangle+X	Alternate Underwear/Undergarments 3

After selecting a character at the character select screen, you must decide which costume to use. When you confirm the costume selection, you can also customize the costume in various ways by holding a specific button when you confirm your costume selection. Not all costumes are customizable, but when you confirm the selection, it makes a unique sound if a customization has been selected.

TIP **It's possible to customize multiple items at once. Simply hold all of the corresponding button inputs while confirming your costume selection. Only one selection per area can be customized. For example, you can add glasses, change your character's hairstyle, and use one alternate underwear option all at once. However, you cannot select multiple alternate underwear options at the same time.**

NOTE **Not all characters have every customization option. Some characters have no customization items on any of their costumes, while others may have extensive customization on only a few of their costumes. The amount of customization varies from character to character and costume to costume.**

MISCELLANEOUS

Miscellaneous Unlockable Items

Item	How to Unlock
System Voices	Clear Command Training in Training Mode with each character.
True Fighter Courses	Clear the Champ course in Arcade Mode, Survival Mode, or Time Attack Mode.
Master Courses	Clear the True Fighter course in Arcade Mode, Survival Mode, or Time Attack Mode.
Legend Courses	Clear the Master course in Arcade Mode, Survival Mode, or Time Attack Mode.

ACHIEVEMENTS & TROPHIES

Achievements and Trophies

Name	Description	Trophy Type (PS3)	Gamer Points (360)	Hidden
...And Then THIS Happened!	Clear all chapters in Story mode.	Silver	30	Yes
A Fight to Remember	Save a replay.	Bronze	10	No
Ahhh, Memories	View your photos in the Album.	Bronze	10	No
Akira Yuki	Unlock Akira.	Bronze	20	No
Anybody, Anytime, Anywhere	Fight 50 people through invitations.	Silver	30	No
Arcade Cleared	Clear 1 course in Arcade mode.	Bronze	10	No
Arcade Master	Clear all courses in Arcade mode.	Silver	30	No
Blow 'Em Away	Successfully land a Power Blow.	Bronze	10	No
Cliffhanger Comeback	Successfully block an opponent's attack during a Cliffhanger.	Bronze	10	No
DOA5 Is My Life	Fight online 1,000 times.	Gold	50	No
DOA5 Master	Unlock all trophies/achievements.	Platinum	100	No
Down You Go	Successfully attack during a Cliffhanger.	Bronze	10	No
Exercise Newbie	Perform all moves for all characters in Command Training.	Bronze	20	No
Failure Teaches Success	See all characters' losing poses.	Bronze	20	No
Fighter, Know Thyself	View your results in Fight Record.	Bronze	10	No
Fighting Entertainment	Have your first fight outside of Training or Versus modes.	Bronze	10	No
Fighting For Real	Play a Ranked match.	Bronze	10	No
Fighting in Style	Unlock all costumes.	Gold	50	No
First Tag Team	Play Tag Battle.	Bronze	10	No
First Throwdown	Send a Throwdown Challenge to someone in your Fighter List.	Bronze	20	No
Fledgling Fighter	Fight 10 Versus matches.	Bronze	20	No
Gesundheit!	Trigger the Special Danger Zone in The Show.	Bronze	20	No
Get Out There and Fight!	Play a lobby match.	Bronze	10	No
How Do I Fight?	Display the Move List.	Bronze	10	No
How Do I Fight Like a Pro?	Display the Move Details.	Bronze	10	No
I Read Every Move	Won without taking any damage.	Bronze	20	No
Insomniac	Watch all movies (cutscenes) in Story Mode without skipping any of them.	Bronze	20	No
Jump In	Play a Simple match.	Bronze	10	No
My Fight, My Rules	Create your own online lobby.	Bronze	10	No
Ninja Battle	Clear "Kasumi: Part 2" in Story mode.	Bronze	20	Yes
On the Edge of Your Seat	Play Watch mode.	Bronze	10	No
Rival	Register 5 fighters in your Fight List.	Bronze	20	No
Rival Rampage	Fight online 100 times.	Silver	30	No
Rival Rumble	Fight online 10 times.	Bronze	20	No
Safety First	Turn Danger Zones off on the Stage Select screen.	Bronze	10	No
Sarah Bryant	Unlock Sarah.	Bronze	20	No
Say Cheese!	Take a photo in Spectator mode.	Bronze	10	No
Survival Cleared	Clear 1 course in Survival mode.	Bronze	10	No
Survival Master	Clear all courses in Survival mode.	Silver	30	No
Tango Kilo November	Trigger the Special Danger Zone in Hot Zone.	Bronze	20	No
The Curtain Rises	Clear the Prologue in Story mode.	Bronze	10	Yes
The Fight Never Ends	Fight 100 Versus matches.	Silver	30	No
The Power of Two	Perform 50 kinds of character-specific tag throws.	Silver	30	No
The Ultimate Hyper Clone	Unlocked Alpha-152.	Gold	50	Yes
Time Attack Cleared	Clear 1 course in Time Attack mode.	Bronze	10	No
Time Attack Master	Clear all courses in Time Attack mode.	Silver	30	No
Training Hard	Play Training mode for 1 hour.	Bronze	20	No
You Asked for It!	Fight 10 people through invitations.	Bronze	20	No

BEHIND THE SCENES

An exclusive interview with the director for Dead Alive 5, Yohei Shimbori.

Now that Virtua Fighter characters have been included in the Dead or Alive series, is it possible we could see a full-fledged crossover title in the future, or is this the extent the collaboration between DOA and VF?

This time around we have 3 characters from Virtua Fighter. Regarding the future, we'll see how we go with Dead or Alive 5 first. Without a doubt, we would love to make more of this!

What guest characters would the team like to see in future installments of the series? Is there any chance we'll see characters from Koei franchises?

We want characters that really stand out. If there are characters such as this and if they could also fit into the DOA world, then it would be great to have them come on down. We haven't found a character such as this yet...

There was a guest character from the Halo universe in Dead or Alive 4. Is there any chance we could see her move list return in the form of a new character in a future DOA game?

The basic logic of martial arts is the same across the spectrum. You will see similar techniques used in different martial arts. For fighting games, if you have a general technique such as, let's say, 6PK you might be able to apply that to a different character. But for a tech such as the plasma grenade...well, that's something unique to Halo so it probably can't be ported over to another character. If you saw a Spartan doing an Izuna drop...it would be very strange indeed.

How much did you listen to the casual and competitive players during the development process of DOA5? Was it hard to find a happy median between the desires of the two groups?

It is VERY hard. Every single day is a struggle to make that happen. Way before release we had so much feedback from fans and it is still coming in daily even after release. Competitive players are more active in expressing their opinions and are easy to understand. There are players who are a little quieter. We are also gathering their feedback as well. Basically, we are trying to leave as few people out as possible. We are also trying to keep our concept and policies intact, of course. I think this is what makes DOA5 so great – the fact that we are willing to listen and implement ideas while we maintain our firm beliefs.

DOA5 features a lot of options that other fighters do not, including the ability to customize random select and change the notation of the side step. What gave you the idea to include such helpful features?

Actually, I remember suggesting this option for DOA4. It was there during development but we had to drop it from the retail version since there were too many bugs. Testers who tested DOA4 at the time probably have a lot of memories of this feature. This time around, we managed to include it. The stage random filters are something especially important to DOA. When you play fighting games you always want this and that, no? Thinking about this, we wanted to fulfill players' needs in DOA5 so the depth of this feature correlates to this. If we weren't a team of fighting game players I don't think we could have come up with this feature at all.

The game seems fairly balanced, which is a hard task for any fighting game developer. Even with good balancing, some characters end up stronger than others and the ability of the player also factors in. However, in your opinion, who are the five strongest characters in the game?

That is a very tricky question! If you're talking just outright strong, then Akira, Sarah, and Pai. They have very good frames and heaps of firepower. If you're talking about power, next in line is Bayman. In terms of stability, it has to be Hitomi. Even so, you will still need to learn how to use your character/s. Look at Hayabusa – he is not that powerful unless you really learn to use him properly. He could be the strongest character of the lot if he's played with correctly. This is what makes DOA5's balance fun – the fact that the strength of each character depends on how good the player is with that character. It is important to find your character based on your personal liking, although it is also important to find a character that suits your play style if you are a pro gamer. La Mariposa may look weak, but based on the way you use her, you might come out victorious...

Ein, Leon and Tengu were cut from the roster of DOA5. Why did you decide to leave these characters out?

The reason is simple. We wanted to have them in the game, but we did not have time to include them. If DOA5 goes well, we want to include them in the next game because I really like those three characters. And it would be good to think of having other characters as well.

The competitive community has strong opinions on the ability to use a counterhold during a stun. As one of the gameplay mechanics that makes DOA unique, is there ever a time you could see this feature being removed from stun situations?

You never know what future may bring. In any case, we really want players to sink their teeth into the DOA5 system for the time being. If this were to be completely taken out of DOA, you would not be able to use critical combos and the element that makes DOA so unique would disappear. If this happened, DOA would become like any other fighting game and we would have to add another form of originality to the series. This is not something that just comes up out of the blue. A lot of thinking is required and this is something that we are doing all the time. This would have to be a fun, new element that. And it would depend on when we find it. Could be Dead or Alive 6.

Aerosmith has been featured in previous DOA titles. This time around we have a song from a member of the DOA community. Was there any desire to include songs from other famous artists?

We thought about famous artists. But that is not something that was necessary for DOA5. We felt that we needed to make players have a closer connection to DOA5. We chose the phrase "I'm a Fighter" and that spirit is present in Chosen1's song "Showdown".

How do you feel about the possibility of DOA5 being included in professional gaming tournaments such as the IGN Pro League, Major League Gaming and Evolution?

DOA5 is a game that deserves to be in there. This is something that we really want to see happen.

Rig and Mila are brand new characters in the DOA universe. What was the inspiration behind the creation of these characters?

The starting point for creating these characters is that we wanted to make the type of character that was not previously featured in a DOA game. In DOA5 we focused on showing off sweat and dirt, and with that try to make our characters feel more human. We aimed to make characters that looked a bit more rough and stoic – people who are fighters. I think that Rig and Mila represent this concept very well. For their fighting style, we chose to go for something that is well-known. I did Taekwondo for a while so I pushed hard for it to be in the game and we gave that style to Rig. For Mila, we thought of boxing at first, but since this would mean she cannot kick, we had to go for MMA in order to give her more arsenal. Actually, I heard that there is a Teakwondo tech list that was made before DOA4. It was solely comprised of a few different types of kicks put together in a loop. It was really dodgy so I made the Taekwondo tech list from scratch.

Where there any new characters or fighting styles you wanted to include, but could not due to time constraints or other issues?

My dream is to have heaps more fighting styles in the game. There are still many styles we have not included and we already have tech lists so it would be great if we could actually implement them at one point. In my head I am always envisioning different martial arts fighting it out. To make a new fighting game I guess you would need someone such as myself.

During the development of DOA5, a change was made from a 3-point counter system to a 4-point counter system. Is there any chance we'll see a shift to the 6-point counter system of games such as DOA2?

Oh, you are referring to the DOA++ system (DOA2 arcade was 4 point and console 3 point).

We want the world to play DOA5 so a 6 point hold is a little too extreme for that. Many players are attracted to the hold system, so this is something that draws them to DOA. Even the 4 point hold is something that most people cannot do. Players using Bayman for example can probably play the game with a 6 point hold without any problems and it would make it easier to fight against striker type of characters. If we made holds easier to execute, characters it would make it more difficult for characters with throw attributes to execute high counter throws. This would make them less interesting to play as. In order to have as many different players get into DOA5, we feel that the current 4 point hold system has the best balance for characters and techs.

DEAD OR ALIVE 5

PRIMA Official Game Guide

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DEAD OR ALIVE 5

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